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THE PRACTICAL BOOK OF PERIOD FURNITURE

HAROLD DONALDSON EBERLEIN
ABBOT McCLURE

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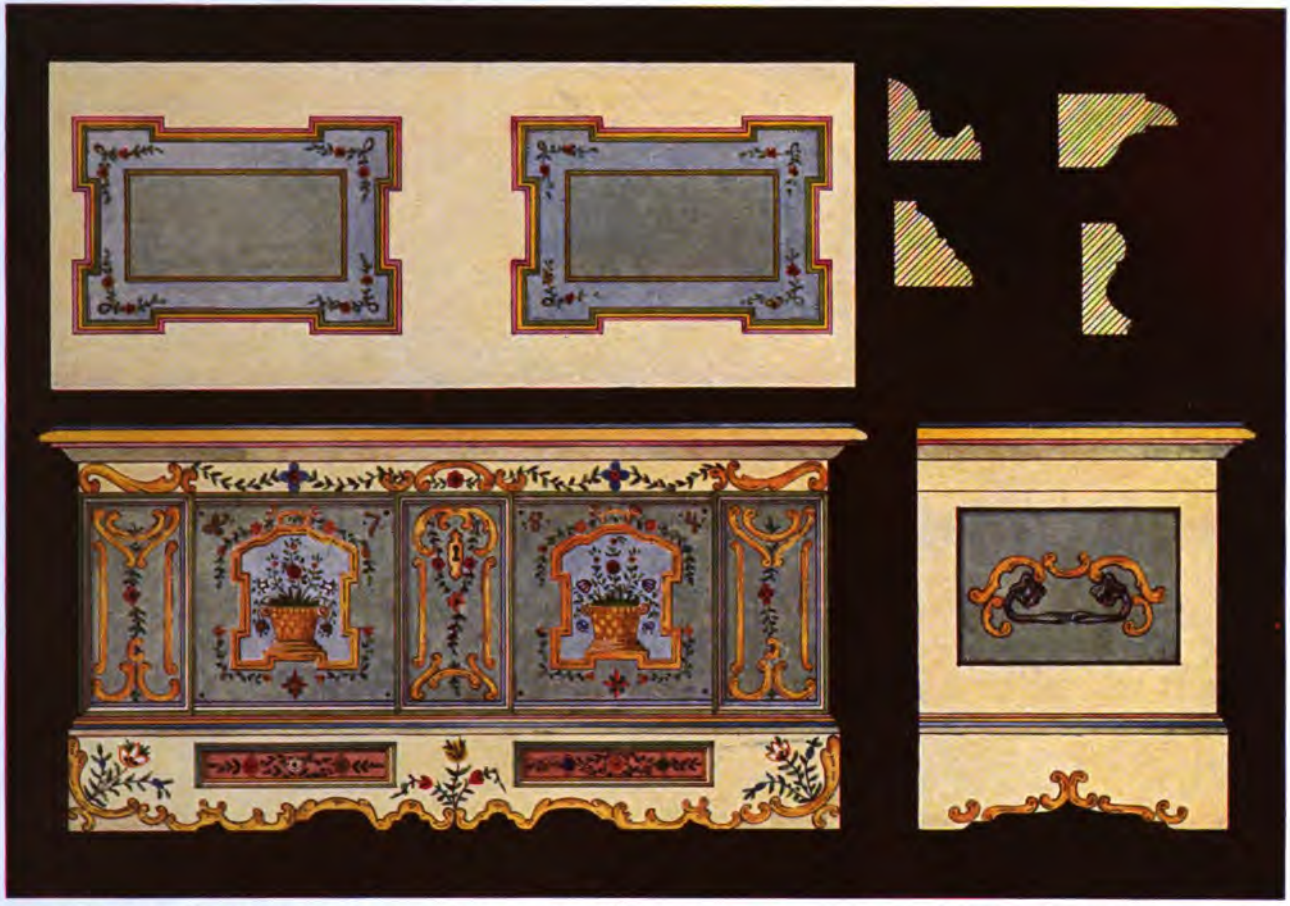
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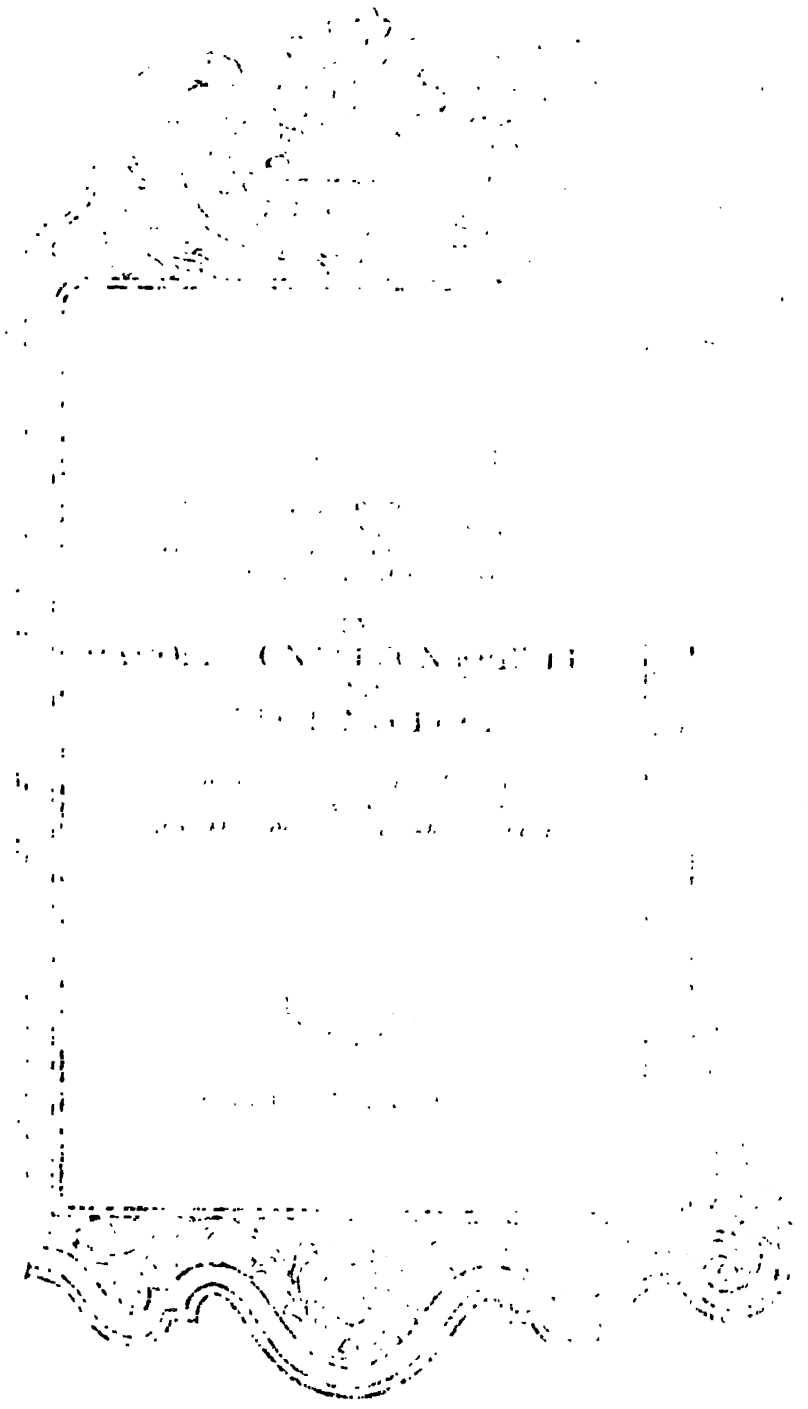
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BAVARIAN DOWER CHEST FROM NATIONAL MUSEUM, MÜNCHEN, SHOWING CONNEXION WITH PENNSYLVANIA-GERMAN PAINTED FURNITURE

From a colour drawing by Abbot McClure

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THE PRACTICAL BOOK OF PERIOD FURNITURE

TREATING OF FURNITURE OF THE ENGLISH, AMERICAN COLONIAL AND POST-COLONIAL AND PRINCIPAL FRENCH PERIODS

BY
HAROLD DONALDSON EBERLEIN
AND
ABBOT McCLURE

WITH 250 ILLUSTRATIONS

THE COLOUR PLATE AND TEXT ILLUSTRATIONS FROM DRAWINGS BY ABBOT McCLURE



PHILADELPHIA & LONDON
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FOREWORD

Every book ought to have a definite reason for its being. In the present instance that reason is that hitherto there has never been a book of brief compass and succinct arrangement for ready reference to tell the reader what he wished to know and *all* that he needed to know in order to identify and classify any piece of period furniture, whether original or a reproduction, that he might own or intend to buy. The Illustrated Chronological Key at the beginning of the book is of inestimable value in showing at a glance the dominant characteristics of each period style. For the idea and plan of this Key the authors are wholly indebted to Edward Stratton Holloway, Esq., of the J. B. Lippincott Company, and they here desire to express their full acknowledgment and appreciation. In the preparation of the following pages the authors have made an extensive and independent examination and analysis of much furniture in many places and trust that they have thereby been enabled to correct some inadvertent errours and inaccuracies and supply some omissions of other books dealing with this subject; they have also made an exhaustive study of the available sources and authorities. They desire to express their obligations to the authors whose works are named in the bibliography, but especially their indebtedness to the illuminating publications of Mr. Macquoid, Mr. Cescinsky, Mr. Foley and Mr. Lockwood. To Mr. Lockwood they are also indebted for his kind permission to quote *in extenso* from his " Colonial Furniture in America " the ingenious and original analysis of the forms in which the cyma curve and its combinations

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appear. For many courtesies and not a little assistance they record their sincere thanks to Messrs. Richard W. Lehne, Hale and Kilburn Co., E. J. Holmes and Co., the Chapman Decorative Co., James Curran and A. F. C. Bateman, all of Philadelphia; Cooper and Griffith, Arthur S. Vernay, H. Burlingham and C. J. Dearden, of New York; C. J. Charles, Gill and Reigate and Maple and Co., of London and New York; Robson and Sons of London; the officials of the Metropolitan Museum, New York, the Pennsylvania Museum and School of Industrial Arts, Philadelphia, the Pennsylvania Historical Society, the authorities of Girard College, the staff of the Library Company of Philadelphia, the publishers of *American Homes and Gardens, House and Garden, House Beautiful* and *Suburban Life,* and to a great number of private individuals, especially Richard A. Canfield, Esq., of New York, to whom specific acknowledgment is made in the course of the work. In certain places slight repetitions purposely occur, as it was deemed advisable to iterate some points for the sake of the emphasis due them. The illustrations have been made from authentic examples of the periods to which the several pieces belong and acknowledgment to the possessors duly noted. In conclusion the authors hope that the carefully digested and systematic arrangement of facts which they have endeavoured to set forth in logical array may prove helpful to all furniture lovers and stimulate a study that must inevitably work for a general betterment in the adorning of our homes.

HAROLD DONALDSON EBERLEIN
ABBOT MCCLURE

PHILADELPHIA, September, 1914

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From a colour drawing by Abbot McClure.....*Frontispiece*

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ILLUSTRATED CHRONOLOGICAL KEY

JACOBEAN PERIOD

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QUEEN ANNE-EARLY GEORGIAN PERIOD

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CHIPPENDALE PERIOD

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Fig. 7. Tripod pole screen.

ADAM STYLE

PLATE X.

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HEPPLEWHITE STYLE

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Fig. 1. Shield-back, converging bars.
Fig. 2. Hoop-back, wheel instead of bars or splat.

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PLATE XI.—*Continued*

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SHERATON STYLE

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EMPIRE PERIOD

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AMERICAN EMPIRE PERIOD

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OTHER AMERICAN FURNITURE

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Fig. 5. Pennsylvania wing chair.
Fig. 6. Philadelphia Sheraton card table.
Fig. 7. Philadelphia field bedstead.
Fig. 8. Half-high New England bedstead.

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The value of this book for practical purposes is greatly increased by the extensive cross-references between the text and illustrations; descriptions in each instance being given direct reference to illustrations *picturing the thing described.*

These references are given as follows: e.g.

Plate I, Page 32, refers to the full page plate inserted at Page 32.

Key II, 3, refers to the third figure on Plate II of the Chronological Key.

Fig. 3 refers to that figure in the *text* of the *particular chapter being read.* For convenience the figure numbers in *each chapter* begin with number 1.

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ILLUSTRATED CHRONOLOGICAL KEY

FOR THE IDENTIFICATION OF PERIOD FURNITURE

This Key gives the characteristic articles of furniture in the distinctive style of each successive period, thereby aiding the reader in identifying the period of any particular piece of furniture he may have in view.

In using the Key for this purpose note carefully the shape and prominent characteristics of the *article to be identified* and then run through the Key until those characteristics are found.

Then refer to the *chapter* on that period, where numerous other illustrations and full details are given, and if the article is a genuine piece of period furniture or a correct reproduction the identification can be made complete.

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JACOBEAN PERIOD 1603-1688

JACOBEAN (PROPER), CROMWELLIAN, CAROLEAN

MATERIAL USUALLY OAK

SEE TEXT PAGES 29-70



Fig. 1. Jacobean Chair
Wainscot



Fig. 2. Cromwellian Chair
Upholstered



Fig. 3. Carolean Chair
Caned



Fig. 4. Jacobean Court Cupboard
Characteristic Form and Ornament



Fig. 5. Late Jacobean Marqueterie Cabinet
Showing Transition to William and Mary

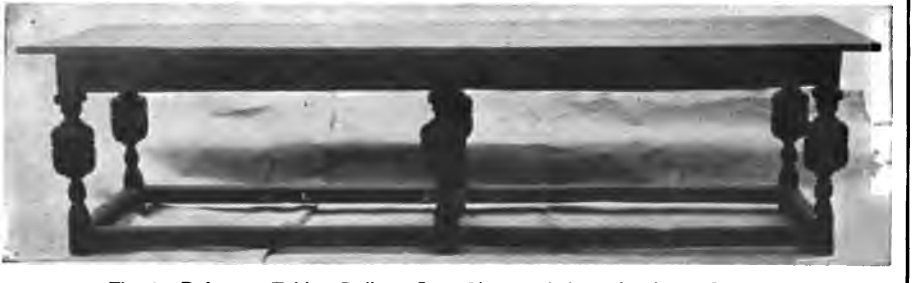


Fig. 6. Refectory Table. Bulbous Legs Characteristic of Jacobean (Proper)

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Fig. 7. Gate Table (wings swing out like a gate to support leaves)
Of a Type Persisting from Cromwellian Times through Eighteenth Century



Fig. 8. Carolean Chair and Settee. Covered with Embroidery



Fig. 9. Carolean Day-Bed

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WILLIAM AND MARY PERIOD 1688–1702

STRONG DUTCH INFLUENCE

MATERIAL USUALLY WALNUT

SEE TEXT PAGES 71–96



FIG. 1. Table, with flat arches and pendent ornaments



FIG. 2. Double-hood Cabinet



FIG. 3. Flat-top Highboy

Inverted-cup legs, ogee arches and scroll stretchers very characteristic of period



FIG. 4. Settee with double-hood back and characteristic stretchers

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QUEEN ANNE–EARLY GEORGIAN PERIOD, 1702–1750

MATERIALS USUALLY WALNUT AND MAHOGANY SEE TEXT PAGES 97–130



FIG. 1. Q. A. Cabriole Leg and Club Foot Highboy. Ogee Apron and Drop Ornament Persisting from William and Mary Period



FIG. 2. Q. A. Walnut Veneer Bureau Bookcase. Double Hood Top Persisting from William and Mary Period



FIG. 3. Q. A. Lacquered Lowboy, Mirror and Chairs. Note Sun Ray *Motif* on Apron and Shell Carving on Knees of Cabriole Legs of Lowboy

KEY PLATE IV

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QUEEN ANNE-EARLY GEORGIAN PERIOD—*Continued*



FIG. 4. Q. A. Wing Chair. Note Shell Ornament and Eagles' Heads at Knees



FIG. 5. Double Hoop-Back Chair. Note Eagle's Head Arms, Collared Ancles and *Pieds de Biche*



FIG. 6. Decorated Q. A.—Early Georgian Double Chair-Back Settee



FIG. 7. Q. A. Fiddle-Back Chair with Stretchers



FIG. 8. Early Georgian Chair, Interlacing Circle Splat



FIG. 9. Q. A. Bureau or Secretary



FIG. 10. Q. A. Fiddle-Back Chair, Shell Cresting, Web Feet and no Stretchers

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CHIPPENDALE PERIOD, 1740–1780

Material Usually Mahogany **See Text Pages 144–183**



Fig. 1. Swept Whorl Top-rail, Vertically Pierced Splat, Carved Cresting of Knees. Early



Fig. 2. Upholstered Arm-Chair, French Style, Shaped Seat-rail



Fig. 3. Ribband Back, Carved Seat-rail, Leaf Foot

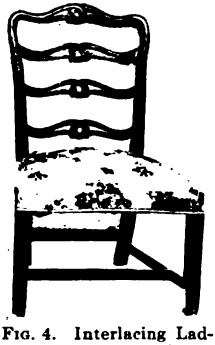


Fig. 4. Interlacing Ladder-back, "Stitched-up" Seat



Fig. 5. Gothic Fret Back, Fretted Legs, Pierced Stretcher



Fig. 6. Ladder-back Arm-Chair, Drop Seat, Fretted Legs and Stretchers



Fig. 7. Gothic Fret Splat, Shaped Arm



Fig. 8. Square Back, Chinese Fret, Canted Arm



Fig. 9. Back, Showing French Influence in Detail

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FIG. 1. Settee in Chinese Manner, Canted Arms, Fret Brackets, Fretted Legs and Seat-rail



FIG. 2. Upholstered Shaped Back, Straight, Fretted Legs



FIG. 3. Triple Chair Back Settee with Gothic Fret Splats



FIG. 4. Square Upholstered Back, Straight Arms, Single Curve Supports



FIG. 5. Cabriole Leg, Drop-Leaf Dining Table

FIG. 6. Card Table, Projecting Corners, Splayed Gadroon Carving in Underframing

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CHIPPENDALE PERIOD—*Continued*



FIG. 1. "Spider Leg" Table, Drop Leaves

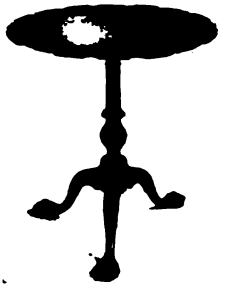


FIG. 2. "Piecrust," Tripod Table



FIG. 3. Pembroke Table, Clustered Column Legs



FIG. 4. Oval Drop-Leaf Dining Table, Straight Legs, Beaded Corners



FIG. 5. Sideboard Table, Chinese Pierced Fret Legs



FIG. 6. Serpentine Front Chest of Drawers, Fretted Canted Corners

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CHIPPENDALE PERIOD—*Continued*



FIG. 1. Bureau Bookcase, Swan-neck Pediment, Traceried Doors, Chinese Bracket Feet



FIG. 2. Cupboard with Swan-neck Scroll Pediment, Veneered Doors, Fluted Canted Corners, Chinese Bracket Feet



FIG. 3. Secretary Bookcase, Traceried Doors, Pull-down Front Writing Drawer



FIG. 4. Clothes Press, Veneered Door Panels, Chinese Bracket Feet



FIG. 5. Tripod Pole Screen



FIG. 6. Lifting-lid Chest on Detached Stand, Pierced Fret Legs

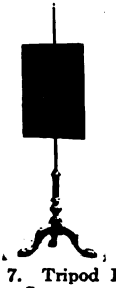


FIG. 7. Tripod Pole Screen

KEY PLATE IX

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ADAM STYLE, C. 1762–1795

Materials Usually Mahogany and Satinwood **See Text Pages 184–200**



Fig. 1. Oval Wheel-back, Square Tapered Legs, Block Feet, Stretchers



Fig. 2. Upholstered Oval Back, Single-Curve Arm Supports, Round Tapered Legs



Fig. 3. Painted Oval Wheel-back, Square Tapered Legs, Spade Feet, Saltire Stretchers



Fig. 4. Sideboard Table with Pedestals. Characteristic Adam Details of Ornament



Fig. 5. Semicircular Console Cabinet, Carved Mahogany, Square Tapered Legs, Spade Feet

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HEPPLEWHITE STYLE, C. 1765–1795

MATERIALS USUALLY MAHOGANY AND SATINWOOD SEE TEXT PAGES 201–224



FIG. 1. Shield Back, Converging Bars, Tapered Legs, Spade Feet, no Stretchers



FIG. 2. Hoop Back, Wheel Instead of Bars or Splat, Drop Seat, Grooved Legs, Stretchers



FIG. 3. Interlacing Heart Back, Single-Curve Arm Supports, Tapered, Grooved Legs, Stretchers



FIG. 4. Serpentine Front, French Feet, Shaped Apron, Cock-beaded Drawers



FIG. 5. Painted Satinwood, Half-Round Pier or Console Table, Tapered Legs, Spade Feet

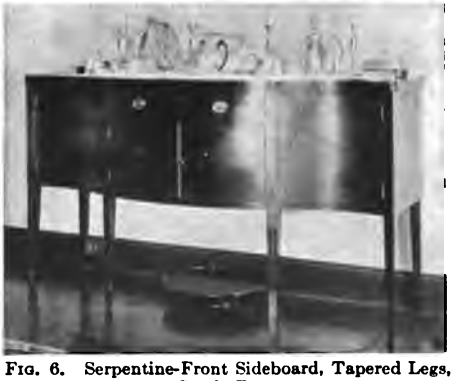


FIG. 6. Serpentine-Front Sideboard, Tapered Legs, Spade Feet



FIG. 7. Shield Back, Fretted Splat, Shaped Arms, Spade Feet

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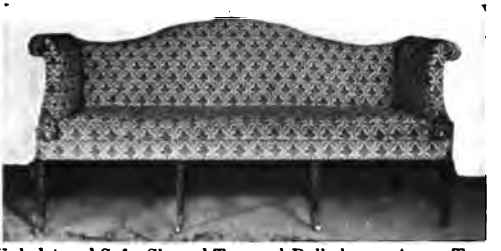


FIG. 1. Upholstered Sofa, Shaped Top and Rolled-over Arms, Tapered Legs



FIG. 2. Painted Satinwood Bureau Bookcase, Rectilinear Tracery



FIG. 3. Secretary Cabinet, Carved Mahogany, Flowing Tracery, Adam Influence



FIG. 4. Legs Square Tapered, Block Feet, Posts Reeded Vase Shape



FIG. 5. Painted and Shaped Tester, Reeded Tapering Posts on Vase Base, Square Legs, Block Feet

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THE SHERATON STYLE, C. 1780–1806

MATERIALS USUALLY MAHOGANY AND SATINWOOD SEE TEXT PAGES 235–261



FIG. 1. Square Lyre Back, Straight Top-rail, Rounded Seat, Round Fluted Legs



FIG. 2. Vase Back, Straight Raised Top-rail, Tapered Grooved Legs, Shaped Seat-rail



FIG. 3. Square Barred Back, Straight Raised Top-rail, Curved Arm Supports



FIG. 4. Straight-Panelled Top-rail, Downward-Curved Arms, Reeded Vase, Baluster Arm Supports



FIG. 5. Turned and Painted Rush Bottom, Canted and Spindled Arms



FIG. 6. Caned Work, Down-Curve Arms, Baluster Supports Extended from Legs, Splayed Feet



FIG. 7. Settee, Reeded-Vase, Baluster Arm Supports, Round Reeded Legs



FIG. 8. Sprung Front, Flap-Top Card Table, Straight Tapered Legs

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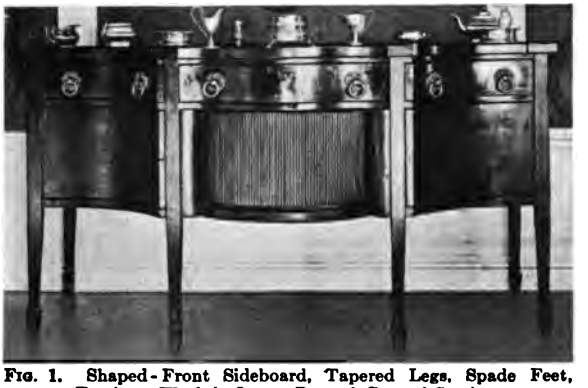


FIG. 1. Shaped-Front Sideboard, Tapered Legs, Spade Feet, Tambour Work in Lower Part of Central Section



FIG. 2. Swell or Bow Front, French Feet, Shaped Apron, Satinwood Inlay



FIG. 3. Straight-Front Sideboard, Deep Ends, Short Turned Legs, American Type



FIG. 4. Secretary Cabinet, Tambour Work, Shaped Top, Spiked Ball Finials



FIG. 5. Veneered and Inlaid Wardrobe, Oval and Round Panels, Shaped Apron

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FIG. 1. Brass-Inlaid Mahogany Sideboard, Carved Backboard, Gilded Pillars, Ball Feet



FIG. 2. Brass-Mounted Mahogany Couch, Swan-neck Finish at Head and Foot



FIG. 3. Brass-Mounted Mahogany Arm-Chair, Square, Outward-Splayed Legs



FIG. 4. Brass-Mounted Mahogany Drop-Front Secretary

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AMERICAN EMPIRE PERIOD, C. 1795–1830

MATERIAL USUALLY MAHOGANY SEE TEXT PAGES 286–301



FIG. 1. Scroll-End Sofa, Panelled and Carved Top-Rail, Reeded Seat-Rail and Arms, Cornucopia Knees, Paw Feet



FIG. 2. Phyfe Chair, Reeded Curule Legs and Uprights, Palm Carved Top-Rail



FIG. 3. Scroll Arm-Chair, Phyfe Influence, Panelled Top-Rail, Curule Legs



FIG. 4. Rush-Bottom Painted Chair, Straight Legs, Panelled Top and Cross-rails



FIG. 5. Acanthus, High-Post Bedstead. An Exclusively American Development



FIG. 6. American Bedstead, Acanthus, Half-High Posts, Pineapple Tops

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AMERICAN EMPIRE PERIOD—*Continued*



FIG. 1. Bedstead with High Head- and Foot-board, Akin to "Gondola" or "Sleigh" Type



FIG. 2. Bureau, Pillar Front, Paw Feet, Swell Front Drawers and Swung Mirror



FIG. 3. Pedestal Card Table, Flap Top, Acanthus and Claw Legs and Feet



FIG. 4. Phyfe Lyre Pedestal Card Table, Brass Paw Feet



FIG. 5. Mahogany Sideboard, Pillared Front, Paw Feet, Decadent Epoch



FIG. 6. Pedestal Card Table, Scrolled and Veneered, Decadent Epoch

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OTHER AMERICAN FURNITURE—1640–1800

MATERIALS OAK, WALNUT, MAHOGANY. MAPLE, ETC. SEE TEXT PAGES 302–314



FIG. 1. Philadelphia Slat-back, C. 1710, Ball Turning, Ball Feet



FIG. 2. New England Splat-Back, C. 1715, Vase and Ball Turning, Spanish Feet, Dutch Influence



FIG. 3. Philadelphia Comb-back Windsor, C. 1740, Turned Legs and Stretchers



FIG. 4. Philadelphia Mahogany Lowboy of Chippendale Pattern



FIG. 5. Philadelphia Turned Walnut Table and Joint Stool, C. 1695, Ball and Vase Turning, Stuart Influence



FIG. 6. Philadelphia Mahogany Highboy of Chippendale Pattern

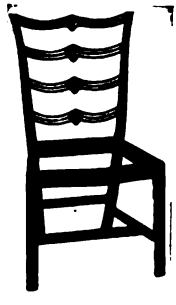


FIG. 7. Late Mahogany Ladder-back, Showing Sheraton Influence



FIG. 8. Bonnet-Top New England Highboy of Persisting Queen Anne Pattern Cabriole Legs and Club Feet

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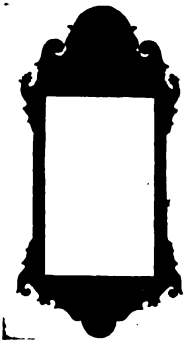


FIG. 1. Plain Mahogany Fretted Mirror Frame.



FIG. 2. Mahogany Roundabout or Corner Chair of Chippendale Pattern, Pierced Splats, Saltire Stretchers.



FIG. 3. Philadelphia Fretted Mahogany and Gilt Mirror Frame, c. 1790.



FIG. 4. Mahogany Block-Front Chest of Drawers, Moulded Bracket Feet.



FIG. 5. Pennsylvania Wing Chair, c. 1730, Ogeed Seat-rail, Ringed Baluster Arm Supports.



FIG. 6. Philadelphia Sheraton Card Table, Sprung Front, Reeded Legs.



FIG. 7. Philadelphia Field Bedstead, Ogee or Tent Tester, Slender Turned Posts.



FIG. 8. Half-High New England Bedstead, Reeded Posts, Pineapple Tops, Sheraton Influence.

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ILLUSTRATED CHRONOLOGICAL KEY

The Chronological Key Illustrations appear by Courtesy of the following:

PLATE I.

Fig. 1. Metropolitan Museum.
Fig. 2. Penna. Hist. Soc.
Fig. 3. Metropolitan Museum.
Fig. 4. Metropolitan Museum.
Fig. 5. Metropolitan Museum.
Fig. 6. Metropolitan Museum.

PLATE II.

Fig. 7. Metropolitan Museum.
Fig. 8. Metropolitan Museum.
Fig. 9. Metropolitan Museum.

PLATE III.

Fig. 1. Metropolitan Museum.
Fig. 2. Chapman Decorative Co.
Fig. 3. Mr. A. F. C. Bateman.
Fig. 4. Chapman Decorative Co.

PLATE IV.

Fig. 1. Messrs. Hale & Kilburn.
Fig. 2. Messrs. Maple & Co.
Fig. 3. Messrs. E. J. Holmes & Co.

PLATE V.

Fig. 4. Messrs. Gill & Reigate.
Fig. 5. Messrs. Gill & Reigate.
Fig. 6. Metropolitan Museum.
Fig. 7. Messrs. Hale & Kilburn.
Fig. 8. Mr. H. Burlingham.
Fig. 9. Messrs. Gill & Reigate.
Fig. 10. Joseph I. Doran, Esq.

PLATE VI.

Fig. 1. Messrs. Gill & Reigate.
Fig. 2. Messrs. Gill & Reigate.
Fig 3. Mr. Joel Koopman.
Fig. 4. H. D. Eberlein, Esq.
Fig. 5. Richard A. Canfield, Esq.
Fig. 6. Richard A. Canfield, Esq.
Fig. 7. John T. Morris, Esq.
Fig. 8. Richard A. Canfield, Esq.
Fig. 9. Messrs. Hale & Kilburn.

PLATE VII.

Fig. 1. Richard A. Canfield, Esq.
Fig. 2. Messrs. Hale & Kilburn.
Fig. 3. Messrs. Maple & Co.
Fig. 4. Mr. R. W. Lehne.
Fig. 5. Messrs. Maple & Co.
Fig. 6. Messrs. Maple & Co.

PLATE VIII.

Fig. 1. Messrs. Maple & Co.
Fig. 2. Richard A. Canfield, Esq.
Fig. 3. Richard A. Canfield, Esq.
Fig. 4. Edmund B. Gilchrist, Esq.
Fig. 5. Messrs. Hale & Kilburn.
Fig. 6. Messrs. Maple & Co.

PLATE IX.

Fig. 1. Messrs. Hale & Kilburn.
Fig. 2. Messrs. Maple & Co.
Fig. 3. Messrs. Maple & Co.
Fig. 4. Messrs. Maple & Co.
Fig. 5. Messrs. Maple & Co.
Fig. 6. Messrs. Hale & Kilburn.
Fig. 7. Messrs. Maple & Co.

PLATE X.

Fig. 1. Messrs. Hale & Kilburn.
Fig. 2. Mr. H Burlingham.
Fig. 3. Messrs. Hale & Kilburn.
Fig. 4. Messrs. Hale & Kilburn.
Fig. 5. Messrs. Hale & Kilburn.

PLATE XI.

Fig. 1. Mr. Arthur S. Vernay.
Fig. 2. Messrs. Robson & Sons.
Fig. 3. Messrs. Hale & Kilburn.
Fig. 4. Mr. Arthur S. Vernay.
Fig. 5. Richard A. Canfield, Esq.
Fig. 6. James M. Townsend. Esq.
Fig. 7. Mr. R. W. Lehne.

PLATE XII.

Fig. 1. Mr. Arthur S. Vernay.
Fig. 2. Messrs. Hale & Kilburn.
Fig. 3. Mr. Arthur S. Vernay.
Fig. 4. Messrs. Hale & Kilburn.
Fig. 5. Mr. Arthur S. Vernay.

PLATE XIII.

Fig. 1. Messrs. Hale & Kilburn.
Fig. 2. Mr. James Curran.
Fig. 3. Mr. Albert J. Hill.
Fig. 4. Messrs. Hale & Kilburn.
Fig. 5. Miss Mary H. Northend.
Fig. 6. Messrs. Hale & Kilburn.
Fig. 7. Mr. Joel Koopman.
Fig. 8. Miss Mary H. Northend.

PLATE XIV.

Fig. 1. Miss Mary H. Northend
Fig. 2. Messrs. Hale & Kilburn.
Fig. 3. Miss Mary H. Northend.
Fig. 4. Miss Mary H. Northend.
Fig. 5. Messrs. Maple & Co.

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ILLUSTRATED CHRONOLOGICAL KEY

PLATE XV.

Fig. 1. Penna Museum and School of Industrial Art.
Fig. 2. Mr. Joel Koopman.
Fig. 3. Metropolitan Museum.
Fig. 4. Miss Mary H. Northend.

PLATE XVI.

Fig. 1. Miss Mary H. Northend.
Fig. 2. Mr. Joel Koopman.
Fig. 3. Mr. James Curran.
Fig. 4. Miss Mary H. Northend.
Fig. 5. Mr. James Curran.
Fig. 6. Mr. James Curran.

PLATE XVII.

Fig. 1. Miss Mary H. Northend.
Fig 2. Mr. James Curran.
Fig 3. Mr. James Curran.
Fig. 4. Mr. James Curran.
Fig. 5. Mr. Joel Koopman.
Fig. 6. Mr. James Curran.

PLATE XVIII.

Fig. 1. H. D. Eberlein, Esq.
Fig. 2. Miss Mary H. Northend.
Fig. 3. Mr. James Curran.
Fig. 4. Richard A. Canfield, Esq.
Fig. 5. John T. Morris, Esq.
Fig. 6. Richard A. Canfield, Esq.
Fig. 7. Mr. James Curran.
Fig. 8. Mr. James Curran.

PLATE XIX.

Fig. 1. James M. Townsend, Esq.
Fig. 2. Miss Mary H. Northend.
Fig. 3. H. D. Eberlein, Esq.
Fig. 4. Richard A. Canfield, Esq.
Fig. 5. H. D. Eberlein, Esq.
Fig. 6. H. D. Eberlein, Esq.
Fig. 7. John T. Morris, Esq.
Fig. 8. Miss Mary H. Northend.

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THE PRACTICAL BOOK OF PERIOD FURNITURE

CHAPTER I

INTRODUCTORY

IF there be sermons in stones, there are surely volumes of romances in old furniture. And they are the best kind of romances, too, because they are all true and not the laboured efforts of fictionaries, jaded with trying to find some new thing under the sun. We have but to open our eyes and unstop our ears to the language of furniture and a whole new world, richly filled with stirring memories, at once breaks upon us.

But the value of an understanding of old furniture lies not merely in sentimental satisfaction and pleasing retrospect. It will give us a vigorous commentary on the economic history and social manners of the times in which it was made, if we care to take the pains to read a little between the lines. A dog ring, perhaps, on a table leg, brings vividly before us a picture of domestic manners when the master of the house was wont to fasten his hound beside him as he sat in hall. Or, perchance, a well-worn table stretcher recalls the time when the floors were strewn with reeds and rushes and the men and women seated at the board were glad of a spot to rest their feet and keep them out of the "marsh," as it was significantly called, a place that readily became noisome with dampness, litter and scraps thrown to the dogs, for slatternly housekeeping was just as

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common in the "good old days" of Queen Bess and the Wisest Fool in Christendom as it has ever been since.

More pleasantly suggestive are the china cupboards of a later reign when housewives, with proper pride in their domestic surroundings, addressed themselves to collecting Delft and such bits of Oriental porcelain as rich East Indian argosies fetched to the ports of Holland, after the fashion set them by busy Queen Mary, the estimable spouse of the little Dutch Stadtholder. Anon a chased silver mirror frame or some gorgeous gew-gaw of tinsel court-trappings, reminiscent of the Merry Monarch's amorous irregularities, or again a capacious "Drunkard's Chair," dating from the age of "good Queen Anne," tell all too eloquently of the "frailty of the flesh" and the temptations to which it has yielded. In wholesomer vein, the rich and multi-coloured upholstery stuffs from the looms of Spital-fields, fabrics which brightened the houses of the wealthy while Charles II was yet on the throne, and still more during the reign of William and Mary, speak to us of the industrious Huguenot weavers and England's lasting obligation to their cunning craftsmanship.

So it goes. Memories both grave and gay flash in quick succession before the mind's eye, summoned to their place in the mental panorama by the curve of a chair leg or a faded tatter of ancient brocade. The glamour of antiquity makes a strong appeal to most persons of fine sensibilities. Those of a fanciful turn love to weave romances about old things and the people they were associated with. With us in America the desire to connect every old chest, table, bedstead or the like with some noted personage or some famous event has, at times, amounted to a mania. New Eng-

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land, through its length and breadth, has been filled to overflowing with "genuine" household gear brought over in the Mayflower. Indeed, Mayflower furniture has become a standing joke.

So, too, is it with the tables Washington has eaten from, the chairs he has sat on and the beds he has slept upon. If half the tales were true that we are asked to believe, the Father of his Country must have spent far more than his allotted span of life merely in performing the most astounding gastronomic feats or sleeping his wits away.

How much more sane and satisfactory it is to cast aside all this clap-trap sentiment and twaddling deception, accepting only such traditions as bear the most unmistakable hall-marks of authenticity, and measure our esteem for old furniture rather by its intrinsic merit! The historic point of view has its own very real and unquestionable value, the suggestive aspect establishes the connexion with social and economic conditions that affected the form and decoration of furniture and is, therefore, helpful to our general knowledge, but the truest and most satisfactory side from which to view the whole subject is its artistic and decorative value.

By regarding the making of furniture as an art, our reverence for it will be well founded and we shall be convinced of the worthiness and dignity of our study. We must quite put aside the mere stupidly utilitarian and narrow attitude that some assume in reference to furniture and consider the whole subject in a broader and more intelligent manner. Anything is to be held well worth while that will conduce to making the intimate surroundings of our daily life more livable and at-

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tractive. It is a laudable desire to have everything about us dignified and beautiful no matter how humble its use. The Greeks followed this principle, and the experience of many centuries has assuredly proved that they were fit patterns for emulation.

Furniture making is not only one of the oldest branches of man's handiwork but is one of the noblest aids to architecture and has been recognised as such by the greatest architects. To cite one instance in this connexion, the Brothers Adam set great store by it and owed much of the success of their interiors to the pains they bestowed on the smallest details of furnishing. Every day we see good houses spoiled by bad or ill-chosen furniture and then again we see, on the other hand, many a discouraging and mediocre house in large measure redeemed by good furniture, well chosen and wisely placed.

Sympathetic students of the various periods of furniture find much of their delight in the subtle grace of line and proportion in which the old craftsmen excelled. This excellence they had because they put their best efforts, their very hearts and souls, into their work and took a proper pride in its achievement before these present days of rush and hurry and factory-made things, turned out in batches by soulless corporations.

But excellent reproductions of the old pieces are, nevertheless, made to-day, retaining the charm of their prototypes, so that those who are unable to purchase antique specimens may still furnish their homes in the best manner and at a moderate cost. Discrimination is necessary, and very practical helps will be found in the chapter on "Advice to Buyers and Collectors."

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A fair working knowledge of the several period styles will tenfold increase our interest if we have begun to heed the call of the antique, and we may depend upon it that a discriminating acquaintance is not only a source of satisfaction in itself but is really an essential part of a truly liberal education and helps mightily toward a broad, humanising sense of appreciation which everyone should cultivate. To know fully the charm and merits of old furniture, to realise the opportunities and resources it affords us in the appointment of our houses, it is necessary that we understand at least enough about the characteristics of the sundry periods to distinguish easily one kind from another.

Some thirty years ago were sown the seeds of a taste for old furniture. The taste grew and spread rapidly. Everybody supposed to have good taste began to admire antiques, or at least pretended to. Very few, it is true, then knew much about the subject, but that made no difference. Old pieces of all descriptions and periods were rescued from the neglect that had hitherto been their portion, or dragged from the oblivion of dusty attics, where they had lain unheeded for years, and heaped with undiscriminating admiration, regardless of real deserving. Later, after the first stages of discovery and acquisition, came a general desire to know something more about these now treasured heirlooms and "finds" than merely that they were "very old pieces."

The object of the following chapters is to give practical, concrete information in this respect and point out the goodness of the several styles, supplying such characteristic details as may enable the reader to identify

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and distinguish types with certainty as well as convenience. By the aid of the ensuing pages a broad acquaintance with the subject is quickly obtained.

A word should be said about the conventional division into "periods." Such a division is necessarily somewhat arbitrary, but cannot well be avoided, and it is not to be desired that it should. Various systems of nomenclature have been contrived to designate the procession of styles but, of them all, the one here followed seems the most logical. By calling a period after the monarch during whose reign a style flourished, or after the designer whose influence most developed it, we arrive at approximate accuracy of dates and have, also, the added advantage of a human and often exceedingly picturesque personality to attach our associations to, and such associations are undoubtedly a help to memory. When a striking personality or a stirring and dramatic incident can be seized, and made the pivot around which we arrange a congeries of facts or observations, the human mind is so constituted that it retains a far more vivid impression of the whole and the inter-relation of the separate points than if there were no picturesque background or setting to invest the details with an element of interest. In speaking of periods, therefore, we mean the well-defined styles of furniture in vogue at some particular epoch. All the period styles—Jacobean, Queen Anne, Chippendale and so on—have certain peculiar and unmistakable characteristics, a slight acquaintance with which will enable an ordinarily observant person to classify properly any article likely to be met with.

It is the happy office of this PRACTICAL BOOK OF PERIOD FURNITURE to simplify the subject to a greater extent

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than ever before by emphasising the fact that the fully developed styles of each period are markedly distinct from those which went before and those which followed after; so distinct that each is unmistakable and the differences easily recognised and mastered. The transition pieces—those that partake of the characteristics of two adjoining periods—readily fall into place when the characteristics of each are known. It will be a great aid and simplification to remember this when we recall that furniture is subject to the same laws of gradual change and development that we find in everything else, one type merging almost imperceptibly into another. In almost every instance there are numerous cases of overlapping between consecutive periods.

It is by *form* that we most quickly recognise things, and even a novice, by giving a little study to the illustrated chronological key of this book, will find himself growing familiar with the shapes of each period so that soon the whole field will lie out simply before him as a well-marked map.

Styles that matured in periods of which they were considered typical, really oftentimes budded forth feebly towards the close of the preceding epoch. Persistence in the perpetuation of types far beyond the periods of which they were representative, by duplicating old models, is even more noticeable than cases of premature arrival. This was naturally to be expected in country districts where the local joiners, far removed from new patterns and the stimulating influence of new ideas, just went on copying the objects they had before them with little or no change. Oaken settles of Cromwellian pattern were made in the reign of Queen Anne and even in that of George I. These tendencies

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to overlap in both directions need not at all disturb our classification, however, as they are merely the exceptions that prove the well-established rule.

In dealing with each successive period this book demonstrates its practical simplicity for purposes of ready reference and comparison. At the beginning of each chapter are given dates, reign and such general observations as may be necessary. Following this is a condensed enumeration of the different articles of furniture found in common use at the particular time of which the chapter treats.

By comparing these sections in one chapter after another it may be seen when, approximately, our different household articles came into use and under what forms they first appeared. We shall learn, for instance, that our modern sideboard has several lines of ancestry. On one side, it is partly descended from the dresser of Stuart and Queen Anne days and partly from the Jacobean cupboard; on the other, its lineage can be traced from the seventeenth century side or serving table, which sometimes had drawers and sometimes did not, through the "sideboard table" of the Chippendale period, an article wholly without drawers, down to the creations of Shearer, Hepplewhite and Sheraton in the latter part of the eighteenth century when drawers, cupboards and sundry other appliances of convenience were developed. To the dresser and court-cupboard side of its parentage, is unquestionably due the appallingly hideous superstructure of woodwork and mirrors with which the modern sideboard is so often unhappily crowned, an ill-conceived device that makes it look for all the world like a detached section of a barroom or barber shop.

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After the list of articles to be dealt with, comes a section on contour. Too much stress cannot be laid on the supreme importance of carefully studying the shape of every object considered. By comparing the contour of an article of one date with the contour of a similar article of another date, and so on, we shall be able to trace the process of evolution through all its stages. At the same time we shall receive an object lesson of inestimable service in aiding us to acquire the faculty of quick and unerring judgment. By close attention to contour we also learn the invaluable habit of systematic observation, keeping a keen eye open for little details that come to have more and more meaning for us the more we heed them.

For the student and lover of old furniture or for the collector of antiques there is no asset more useful than a trained eye, quick to detect and remember the slightest variation of line or proportion. Such practise of critical scrutiny incalculably benefits the sense of appreciation and furthermore stands one in good stead in a thousand other ways. It is not too much to say that anyone who thoroughly knows the contour of furniture in its successive periods, and has conscientiously followed the steps of its evolution, has learned the most important part of the whole subject and gained a grasp and mastery of which no expert need feel ashamed.

To the practised observer of contour, the Flemish scroll legs of late Carolean chairs, the cup-turned legs of William and Mary highboys and tables or the bun feet of their cabinets, the broken swan-neck pediments and cabriole legs of Queen Anne's reign, the *bombé* fronts of Chippendale's French work, the serpentine fronts or the tapered legs and spade feet of Hepple-

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white's dainty productions, all mean infinitely more than they do to one who is not in the habit of observing. An acquaintance with these details will give the student or collector of old furniture an assurance and confidence in his own judgment that he may largely rely upon to guide him in his quest.

Next in order after a brief general review of contour comes a detailed discussion of the individual articles of furniture and their variant forms, with special contour analysis, and then follows a subject of fascinating interest. From oak to satinwood, we can discern how the material affected the style of furniture and the manner of its decoration. We can see why carving went out and marqueterie and veneer came in. We can understand the forms of Queen Anne or Chippendale chairs when we know the properties of the woods they were made of. We can perceive the development of certain types of chairs and settees, made possible by the rich upholstery stuffs that came into fashion late in the seventeenth century, and, furthermore, we learn that those gorgeous and unsurpassed fabrics came to be made in England because Huguenot textile weavers, dissatisfied with conditions at home, settled at Spitalfields about 1670 and received a great addition in numbers and skill, a few years later, when their co-religionists were driven out of France by the revocation of the Edict of Nantes.

Immediately after materials, decorative processes are considered. Under this heading, in one chapter or another, come carving, veneering, inlay, marqueterie, painting, gilding, lacquer, and several sorts of turning. The reader's interest is aroused when he discovers that there were three kinds of carving used in the Jacobean

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period and that sometimes all of them were employed to embellish the same piece of cabinet work. The introduction of veneer and the different kinds that won favour furnish entertaining material. Inlay and marqueterie, as decorative processes, are of course closely linked together and were largely used in conjunction. We find that different modes of applying them were in vogue at different stages in the progress of the art and that in consequence the character of design was materially affected. The intimate inter-relation between process and the character of design is a fascinating thing to watch, especially when we can note the progressive stages of development from century to century. The extensive use made of painting and gilding in the adornment of English furniture, from early times right down to our own day, almost without a break, will doubtless come as a surprise to some readers. As convenient decorative resources, however, our forbears frequently availed themselves of both and we are now just beginning to wake up again to the possibilities open to us in either field.

A view of turning and the sources whence the several kinds came will reveal to us more than one phase of international trade relations, but none of the decorative processes presents such varied and engaging aspects as lacquer. Brought in small quantities from the Orient, even as early as Tudor times, it elicited admiration and became increasingly popular as more and more arrived from year to year. Somewhat before the closing years of the seventeenth century it had come to be imitated with no mean degree of success by English craftsmen and the enthusiasm for lacquered furniture became one of the dominating mobiliary influ-

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ences of the era. Not only did lacquered furniture retain its vogue undiminished during a large part of the eighteenth century, but it seems also to have created a widespread taste for Oriental wares and Oriental designs that cropped out persistently from time to time under one form or another with periodic recrudescence. Sir William Chambers came under the spell of Chinese influence and in turn gave it a great impetus by his work and his published designs. Chippendale and others threw themselves eagerly and not without a measure of success into a Chinese expression in their chair and cabinet making. Sheraton betrayed signs of the same tendency and now in our own day we are having a Chinese revival which has much to commend it apart from the perennial glamour of the far East.

In examining the types of decoration, so closely allied to the decorative processes, we name those most usually met with and note their recurrence under slightly varied forms. There is a peculiar fascination in following the progress of these types of decorative enrichment for furniture from the vermilion, chocolate or vivid green colouring in the Gothic fretwork of a fourteenth century chest or aumbry down through the mixed Renaissance and mediæval *motifs* of Jacobean days, the Chinese vagaries of Thomas Johnson, the graceful Pompeian designs employed by the Brothers Adam, the dainty devices used by Hepplewhite and Sheraton to surround Angelica Kauffmann's panels, all the way to the robust pineapples, honeysuckles, and cornucopias of the late Empire fashion.

Passing from types of decoration we come next to structure and get a glimpse of the methods employed in

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each period, from the staunch house-building joinery of the seventeenth century to the dexterous shaping of *bombé* and serpentine fronts, or the neat adjustment of tambour work in the masterpieces of cabinet making produced in the eighteenth.

Following structure, comes a section in each chapter on mounts, an important subject too frequently slighted. If we would know fully the furniture of each period and be able to tell whether or not it has its original mounts or if we would be able to judge of the accuracy of a reproduction, it is necessary for us to know whether a chest or cupboard ought to have knobs, pear drop or bail handles, whether the plates should be plain, chased or perforated and of what sort the scutcheons should be. The last section is devoted to finish, that is to say, to the various kinds of varnishes and wood preservatives that it has been customary to apply in the different periods.

It must be remembered that for the most part American furniture was the same as English, either by importation or the following out of the current styles of the parent country by American workmen. There were, however, in addition to these styles, certain changes or developments that are strictly American, and these are fully treated in two chapters.

This volume will be found to embrace furniture both of plain and elaborate types, so as to be a competent guide to either, for an inspection of the antique shops in any of our large cities will show a wonderful array of every variety of period furniture, plain and ornate. Dealers have imported many excellent original pieces and great numbers of admirable reproductions are being made, so that anyone wishing to know the ground

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must be equipped to judge of more than American furniture of Colonial and post-Colonial days. The field of period furniture is indeed broad, but it is reasonable, however, to conclude that by working from well established data, data that we have endeavoured to emphasise and codify in the following pages, trustworthy identifications may be reached with scarcely an exception.

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CHAPTER II

JACOBEAN PERIOD
1603–1688

REIGNS OF JAMES I AND CHARLES I; THE COMMONWEALTH; REIGNS OF CHARLES II AND JAMES II

JACOBEAN PERIOD (proper)	1603-1649
CROMWELLIAN PERIOD	1649-1660
CAROLEAN PERIOD	1660-1688

WERE it not for the following exemption it might be hard upon the reader that this book necessarily begins with the Jacobean period, which is the most complicated of all. Jacobean furniture, however, is only and pre-eminently adapted to residences of the Tudor and Stuart type, so that if the reader's home is of a later style it would be as well for him to begin with the next chapter—that on William and Mary furniture—returning later to this section to inform himself upon its subject. Jacobean furniture is heavy and cumbersome, and therefore not well suited to modern apartments or houses other than those of the styles of architecture mentioned above.

For those whose needs embrace Jacobean furniture the authors have endeavoured to offset all difficulties and make its study as easy as possible by treating it in the most practical and systematic manner. They would also cheer the reader by assuring him that the subsequent periods are much simpler and less varied in their characteristics.

Before treating of Jacobean furniture itself it is necessary to say a few words regarding the terms used.

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When we speak of the Jacobean or Stuart period, with reference to furniture, we ordinarily include everything between 1603, when James I ascended the throne

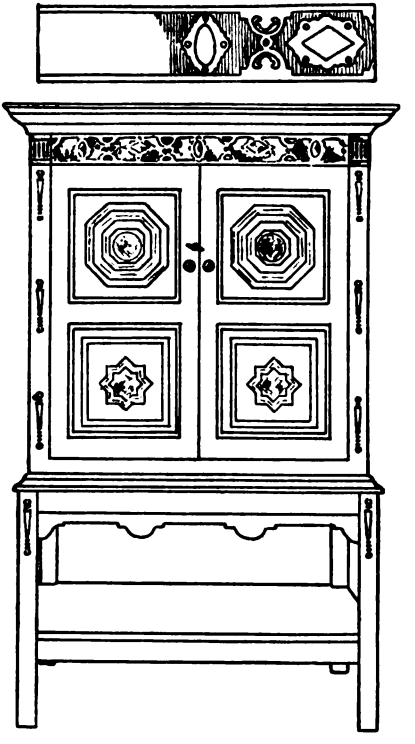


FIG. 1. Jacobean Oak Cupboard, c. 1665, Characteristic Strapwork Friese. Geometrical Panels Made of Applied Mouldings Inlaid in Centre. Detail of Friese at Top.
By Courtesy of Mr. R. W. Lehne, Philadelphia.

of England, and 1688, when the second James fled before the victorious approach of William of Orange.

By a narrower but, at the same time, more strictly accurate application, the term "Jacobean" is restricted to the period from 1603 to 1649. The develop-

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ments between 1649 and 1660 are classified as "Cromwellian." To everything subsequent to the Restoration and prior to 1688 the term "Carolean" is applied.

While bearing in mind the more usual and comprehensive scope of the designation "Jacobean," the narrower and more exact usage is perhaps preferable as it enables us to refer readily to certain specific furniture types without incessantly quoting approximate dates. Besides, the names "Cromwellian" and "Carolean" carry with them lively historical associations that are not a little helpful in recalling the influx of varied agencies that materially affected the styles of furniture as well as everything else throughout the realm. Each of these minor epochs comprised within the general period from 1603 to 1688 was subject to its own special set of influences that all took shape in outward form. It is impossible not to accord due recognition to these differences and therefore, for the sake of greater exactitude and clearness, we shall hereafter, as far as may be, differentiate the styles according to the subdivisions just noted.

As to the extreme limits of any mobiliary[1] period at either end, it would be not only arbitrary but misleading and inaccurate as well to say that such and such a furniture type began or ended at just such a date. As a matter of fact a process of evolution, sometimes slow and sometimes rapid, was always taking place. Styles so overlapped that the best one can do is to give dates at which *approximately* boundary posts can be set, dates at which certain features became noticeably prominent.

To show both how unwise and unsafe it is to take

[1] Pertaining to movable furniture, cf. Fr. meuble, Latin mobilis.

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too didactic or categorical an attitude, we may cite the instance of a cabinet reputed to have been made for Marie Antoinette and formerly classed by experts as unquestionably "Louis Seize" upon the evidence of its style. A few years ago it became necessary to repair it and when taken apart it disclosed the name of the maker who had died long before Marie Antoinette was born. Keeping ever before us, then, this necessary latitude in judgment, for which we are bound to make allowance, we shall pass on to an enumeration of the articles of furniture in common use within the period covered by this chapter.

It may be said here that, while their variety in number and form is great, their characteristics are unmistakable and different from those of any succeeding period. The illustrations in the Chronological Key and throughout the chapter have been selected with such care that they will at once familiarise the reader with the work of this period.

ARTICLES

During the Jacobean, Cromwellian and Carolean portions of the Stuart period, that is to say, between 1603 and 1688, the articles of furniture in common use were chairs, stools, forms, settles or settees, loveseats, day-beds, bedsteads, mirrors, tables, footstools, chests, cupboards of sundry sorts, cabinets, buffets and dressers or sideboards.

CONTOUR

The contour and style of the furniture of the Jacobean period, as of every other period for that matter, more or less faithfully reflected the social, in-

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JACOBEAN BEDSTEAD, MORETON, SALOP
By Courtesy of "House & Garden"
PLATE I

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tellectual and religious temperament and manners of the times. One can scarcely imagine Dean Hook seated in a dainty Sheraton chair, while one of Cromwell's lieutenants in buff and bandolier occupying an Adam settee would be as absurd an anachronism as Julius Cæsar driving abroad in a hansom or a motor car. The furniture was stout and staunch, even to clumsiness and severe in form and line even though bedizened with a superfluity of ornament. It matched the coarse manners, abrupt morals, and vigorous theology of the day with all their grotesquerie, terrible earnestness and redundancy of polemics, brimstone anathema and persecution. Contour and style were both thoroughly in accord with the genius of the people.

In the cabinet work of the later Cromwellian era the contour of carcases remained much the same except that cupboards, while still squatty, were apt to be of greater length and, with the growing strength of Dutch influence, "bun" or ball feet on chests (Fig. 6) or cupboards became more common. Chests of drawers or chests with combinations of drawers and cupboards came more into fashion.

During the Stuart period there is such a diversity of contour resulting from the modification of native English traditions by an increasingly large influx of Continental influences that it is doubly essential to grasp the typical forms as exemplified in the Key at the beginning of the book and the line drawings in the text.

In the truly Jacobean or early Stuart period we find a predominance of straight lines, simplicity of structure and craftsmanship of downright British

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vigour and energy. All the different sorts of cupboards and dressers were of no great height and even the bedsteads with their ponderous testers carved and panelled, supported on heavy posts, were low—much lower than one would imagine from looking at pictures of them. The squat proportions of the furniture were due to and quite consistent with the usually low-ceiled rooms.

CHAIRS

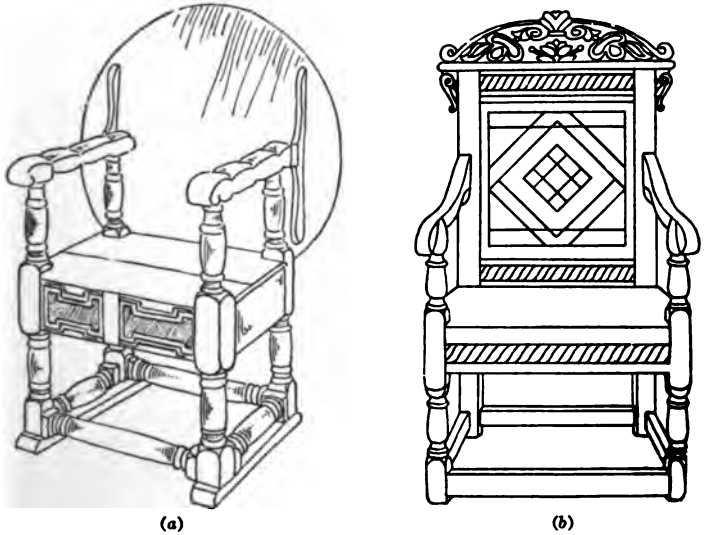
Development in the form of chairs and the marked increase in their number during the three divisions of the Stuart period afford one of the most interesting and instructive features of that fruitful mobiliary epoch. Hardly anything so faithfully and fully reflects the manners and customs of an age and the changes taking place therein as furniture, and of all articles of furniture the chair is by far the most sensitive to new and foreign influences of changing styles—much more so than cabinet work. It reflected not only the flux of fashion but accurately registered political and social changes as well.

In the early Jacobean period, chairs were comparatively scarce, stools and forms being in more general use. These early chairs usually had arms and were seats of great dignity. Both chairs and settles had high seats and usually heavy stretchers between the legs. Chair seats were square or almost so and chair-backs were high and perpendicular or so nearly perpendicular that the rake was scarcely perceptible. The triangular seated and heavily turned chairs, whose pattern had been brought to England, probably by the Normans, were met with but were survivals in type.

The characteristic chair of this date was the wain-

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scot or panelled back chair (Key I, 1). These chairs probably owed their inspiration in the first instance to choir stalls. In Elizabethan chairs of this pattern, the top rail bearing the cresting is *within* the uprights of the back. In Jacobean chairs the top rail *caps* the uprights and is part of the cresting. These wainscot chairs (Fig. 2, *b*) continued to be made long after the



(*a*) (*b*)

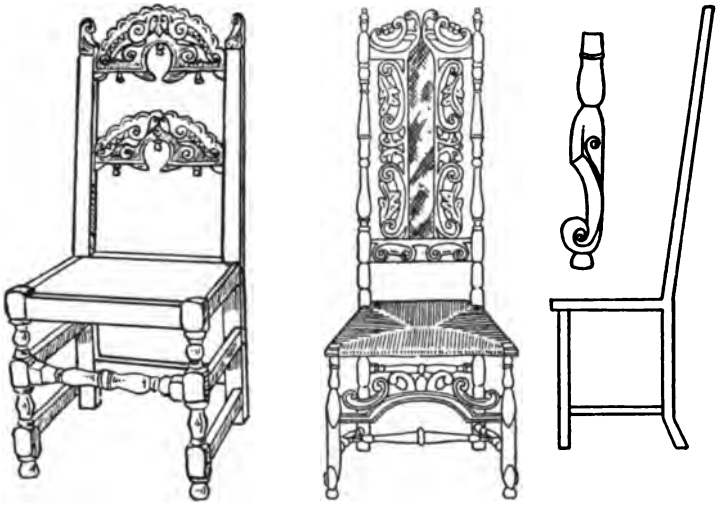
FIG. 2. *a*, Jacobean Oak "Monks Seat" or Table Chair, c. 1660; *b*, Jacobean Oak Panel-back or Wainscot Chair, c. 1630. Carved, turned and inlaid.

By Courtesy of Mr. R. W. Lehne, Philadelphia.

Restoration. Seats were made high with the express expectation of using either the stretcher or a footstool. There were also occasionally to be found X-shaped chairs pretty well covered with upholstery, but these occurred in the earliest Jacobean days and were so scarce that we can afford to pass them without further mention.

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Slightly before the Commonwealth we find the Yorkshire and Derbyshire type of chair with open backs (Fig. 3, *a*). The uprights ended in carved finials and there were usually two or three carved and hooped crosspieces and these were often further ornamented by acorn pendants. Sometimes instead of the hooped



(*a*) (*b*)

FIG. 3. *a*, Jacobean Oak Yorkshire Chair, c. 1650. Height of back, 3 feet 7 inches; height of seat, 17 inches; breadth of seat, 18 inches; depth of seat, 16 inches. *b*, Late Jacobean Walnut Chair, c. 1685, formerly belonging to Robert Proud, now in the collection of Pennsylvania Historical Society. Showing Flemish and Baroque influences in high caned back, scroll carving and ornate arched stretcher between the two Flemish scrolled front legs. Height of back, 52 inches; height of seat, 18¾ inches; seat in front, 17 inches; seat in back, 14 inches; depth of seat, 15 inches.

crosspieces, there were several horizontal bars, the spaces between which were filled in with arcades of slender spindles and carved rounded arches.

At the time of the Commonwealth chairs were made in much greater numbers than previously, as the democratic principles, then rampant, permitted master and

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servant alike to use the same kind of seat, whereas, formerly, the use of a chair implied certain dignity and position and the baser sort sat on stools. From this period date the low-backed chairs with turned legs, stretchers and uprights, the upper part of the back and the seat being padded and upholstered (Key I, 2) with leather or some sad-coloured stout goods. The backs had more rake than previously.

At the Restoration, and even before that date, when popular taste was undergoing a revulsion against the spirit of repression and dulness that had so long been uppermost, a fondness for carving, though in altered form, again came to the fore. Open backs appeared in greater number with either caning or vertical balusters or slats.

Top and bottom rails of many chair-backs showed a slight concave curve, more calculated to the sitter's comfort, while not a few arms were either curved longitudinally or bowed laterally. Others, longitudinally shaped, flared outwards from the posts. The knobbed turning of legs and stretchers, that had been popular in the Cromwellian period, retained considerable vogue for some time after the Restoration and was employed concurrently with the new style of carving.

About 1665 spiral turned legs came into much favour and were used for tables and other articles of furniture as well as for chairs (Fig. 7). This detail of style is apparently attributable to Portuguese influence and probably due to an East Indian source.

Up to the Restoration all the better chairs had been made of oak but walnut now became generally available and lent itself much more readily than oak to deli-

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cate carving and turning. Cane-backed chairs appeared at first without cresting, the uprights ending in carved finials. The top and bottom rails of the back were often decorated with a lightly incised pattern of zigzags or roundels. Afterwards cresting was added, usually of acanthus and roses, the latter the royal emblem, from the prominent use of which in the decoration, this particular type of chair gained the name of "Restoration Chair." Stretchers and uprights as well as legs were spirally turned, while Flemish scrolls and elaborate carving in backs and cresting came more and more into vogue. The caning at first had large meshes which, however, decreased in size in succeeding years.

The next step in chair development was the addition of an elaborately carved, scrolled and usually hooped stretcher between the front legs (Key II, 9). Very soon the Flemish scrolled front legs appeared and when these were set obliquely to the seat the approach to the cabriole form at once became evident. In the middle and latter part of Carolean times chairs and sofas with seats and high, square backs, upholstered with gay imported fabrics or some of the handsome textures that were already coming from English looms (Key II, 8) came into fashion. These also had the Flemish legs and highly ornate hooped stretchers.

The last type of Stuart chair to which we must pay special attention is the high and almost perpendicular cane-backed creation of the end of the Carolean epoch, reflecting in every line strong Flemish and Dutch influences (Fig. 3, *b*, and Key I, 3). These chairs showed Flemish legs, scrolled ornament of pronounced Baroque character and caned or baluster backs.

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STOOLS AND FORMS

Stools were used in great numbers, especially before the democratic spirit of Commonwealth days completely broke down the rigid etiquette that had previously obtained governing the use of chairs and led to their common use by all grades of society. The stool fulfilled the most varied uses as occasion demanded—it might be a seat for the end of the long, narrow tables, or a formidable missile in the hands of an irate Jennie Geddes.

Joint or "joyned" stools, particularly in the early part of the Stuart period, made up for the scarcity of chairs. They were commonly set at the ends of the long refectory tables, while at the sides were forms or backless benches which were only elongated stools. They were about the height of the chair seat of the period and were strongly made with turned and sometimes carved legs and stout stretchers. The underframing was also occasionally adorned with carving. The legs were often, though not always, given an outward spread.

As it became less and less the custom to rest the feet on the bottom rails or stretchers of tables or hang the heels on the rounds of chairs to escape draughts or dirt on the floor, we find footstools coming into more common use, especially with the larger and more stately chairs whose seats were high from the floor.

In Carolean times footstools and bedsteps, made of oak or walnut, with caned tops became common. The legs were turned and sometimes scrolled or carved stretchers, like those between the forelegs of chairs, were added. Instead of legs some of the stools rested

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on bench ends. Stools often answered the purpose of small tables.

Forms or backless benches differed from the staunchly built and heavy stools only in respect of their great length, being made primarily to accommodate those sitting at the sides of the long tables. When not in use the forms were often stowed away on the rails or stretchers underneath the tables.

SETTLES, SETTEES AND LOVE SEATS

Settles (Fig. 4) or benches with arms and backs, often panelled and ornately carved, were in very general use all during the Stuart period. It was not at all uncommon for the part between the seat and the floor to be solidly enclosed by panelling while the seat itself was hinged, thus making the one article of furniture do duty as a seat and a chest or coffer at the same time.

Oaken settles were found so useful and satisfactory that the type persisted in both England and America until well into the eighteenth century and many examples are of even later date. The specimen shown in Fig. 4 is of American make and was evidently always intended to have a cushion, as may be inferred from the cording. Settles without cushioned seats were rather the rule, however. The backs and, where the underpart was enclosed for a chest, the front below the seat, might or might not be ornately carved on rails, stiles and panels, according to the taste or the political and religious principles of the maker. The seats were of about the same height as chair seats and the backs, as a rule, were slightly higher than chair backs, though occasionally they were carried upward to an ungainly extent.

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SETTEES

The settee or sofa seems to have developed from the love-seat (see following paragraph) and was frequently found in the houses of the well-to-do from Carolean times onward. They were first made with upholstered backs, seats and arms, and were much like short sofas.

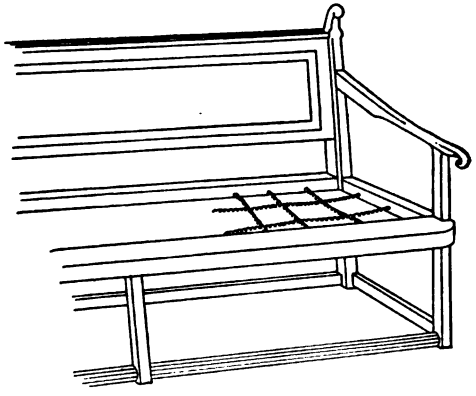


FIG. 4. Jacobean Oak Settee; American, c. 1660. Cromwellian Type. Length, 6 feet 1 inch; height of back, 2 feet 10 inches; height of seat, 1 foot 4 inches; breadth of seat, 17 inches.

By Courtesy of Col. William J. Youngs, Garden City, L. I.

Legs and stretchers were like the legs and stretchers of chairs and the tops were straight, as may be seen by the example shown in Key II, 8. The wood was usually walnut, as they were not common until walnut had superseded oak as the fashionable wood.

Love-seats were but chairs of sufficient breadth of seat to accommodate two occupants side by side and were given the name "courting chairs" or "love-seats" in a spirit of jocularity. They may be regarded as the progenitors of the double chair-backed settee or "sofa" of a later period.

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DAY-BEDS

Day-beds (Key II, 9) were the seventeenth century forerunners of our reclining couches. They were of sufficient length and breadth to permit the occupant to recline at length. The head-piece was frequently adjustable to any desired angle by means of chains or straps and pins.

Day-beds of early Jacobean date fared ill at the hands of Cromwell's soldiers and not many have remained to us. At the Restoration they again became a stock article of furniture. They were both caned and made for cushions. They were about the height of chairs and the legs were either turned, in the humbler types, or highly carved in those of more ornate pattern.

BEDSTEADS

Like their Elizabethan predecessors, the Jacobean or Stuart bedsteads were objects of fearsome and portentous appearance. Their possessors set great store by them and lavished what seems to us an altogether disproportionate amount of expense and pains in rendering them sufficiently magnifical to suit their notions of state. An examination of the comparatively small number that have come down to us—apparently only the more costly ones have survived—shows them unsanitary as well as cumbrously ornate (Plate I, page 32). The posts supporting the tester often stood clear of the actual bed. Both the underside of the canopy or tester and the bedhead were frequently panelled and elaborately carved as well as the posts and tester cornice. In Jacobean and Cromwellian bed-

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steads there was a modification in turning and detail of ornamentation as noted in a subsequent section.

For children and servants there were truckle or trundle beds that could readily be pushed out of the way. They were low affairs, scarcely raised from the floor. With the access of all manner of pomp and splendour at the Restoration, amplitude of curtains and heavily upholstered and draped testers with abundance of embroidery found favour among the wealthy.

TABLES

During the Stuart period tables steadily became articles of more serious import than in preceding epochs. The change from movable boards set upon

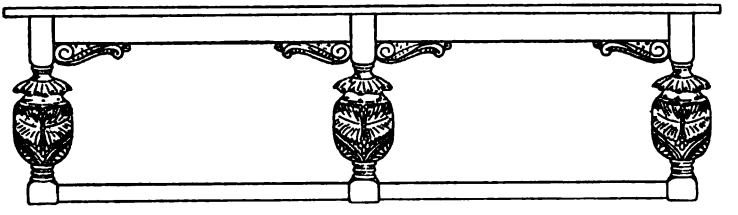


FIG. 5. Jacobean Oak Refectory Table, c. 1635. Length, 89 inches; width, 33 inches; height, 30 inches. Heavily carved bulbous legs and low stretchers characteristic of the early period.

By Courtesy of Isaac W. Roberts, Esq., Pencoyd, Bala, Pa.

trestles to tables of permanent structure had occurred during Tudor times but it is not till the days of the Stuarts that we find them in any considerable number. Then we meet with the long tables (Fig. 5 and Key I, 6) that follow the traditional lines of the trestle boards, ingeniously devised "drawing tables," gate tables with drop leaves, small rectangular tables, three-cornered cricket tables and many others.

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The early Jacobean long or "refectory" tables were frequently of great length—some are known of even thirty feet or more—but narrow in comparison. Their structure is described in the section on "Structure." "Drawing-tables" were ingeniously contrived to double their length and seating capacity. This was accomplished "by means of two shelves, sliding under the central top, but so arranged that upon their being drawn out, the upper top falls into their place, thus forming a level surface."

The gate table (Key II, 7), which originated in this period, was found so practical and useful that, with slight variations according to the characteristics of the age, it has persisted to present days, and so, in some one of its forms, may be said to belong to each period.

About the time of the Restoration, owing largely to the prevalent habit of tea and coffee drinking, various shaped small tables began to be made in great numbers. They were also used for games. Drawers in tables became common at this date also. All the Stuart tables were substantially braced by stout stretchers near the floor. Bulbous legs (Key I, 6 and Fig. 12, *b*) went out of fashion by the middle of the seventeenth century. Ringed baluster and columnar legs appeared about the time of the Restoration (Fig. 12, *a* and *c*) in tables as they did also in chairs.

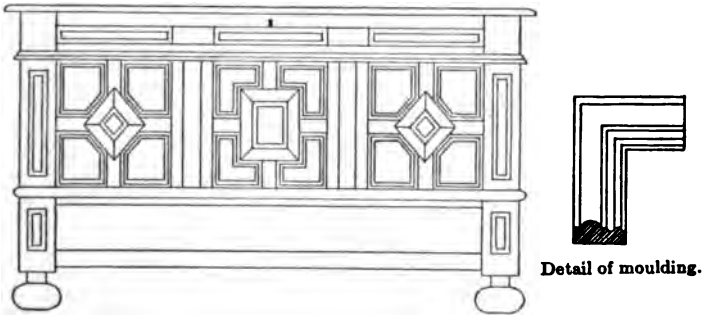
CHESTS

From the very dawn of history, chests (Fig. 6) of one sort or another have been factors of tremendous importance in domestic economy. Both for storage

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purposes and as seats they have played a conspicuous part in household equipment. They were made of various materials and wrought in every degree of workmanship from the rude box of an unskilled joiner to the masterpieces of a cunning carver or inlayer.

Several differences of structure must be noted in the divers kinds of chests. The original and commonest type of chest had a lid which opened upward. *Coffers*



Detail of moulding.

FIG. 6. Jacobean Oak Chest, c. 1680, in Collection of Pennsylvania Historical Society. Flemish and Dutch Influence in Panels of Applied Moulding and "Bun" Feet. Height, 35 inches; length, 53¼ inches; breadth, 23¼ inches.

were chests of such pattern strongly made for the safe keeping of valuables. *Caskets* were small chests, likewise of this type, for the keeping of trinkets. *Hutches* were chests with stationary tops and had doors opening in front instead of lids. All these varieties were found at the beginning of the Stuart period. About the middle of the seventeenth century appeared chests with one or more drawers in the lower part, the top having a hinged lid as formerly. Later in the century more drawers were added, until by the eighteenth we have not chests *with* drawers but chests of drawers, the fore-

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runners of the modern bureau.[2] In Carolean times we find high chests with drawers in the lower part, while the upper opens with hutch-like cupboard doors.

On nearly all the different sorts of chests of this period carving, geometrical panelling or inlay—according to the particular vogue of the day—were lavishly used for embellishment.

CUPBOARDS

The cupboard was a very favourite piece of furniture during the Stuart period and much care and expense were lavished upon its decoration that it might worthily express the state and rank of its possessor. It occurs under divers shapes as a court cupboard (Key I, 4), a livery cupboard, a hanging cupboard—the progenitor of the wardrobe—an almery and several more.

HANGING CUPBOARDS were about five feet or even less in height, with openings in the doors to ventilate the clothing hanging within.

LIVERY CUPBOARDS were small affairs that were hung on walls or set on tables or other conveniently elevated places, the doors frequently pierced with balustered or spindle openings, and were meant to hold food, wine and candles.

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[2] The word *bureau* is of course connected with writing, and in Great Britain a bureau is a writing-desk. In America it has come to have an entirely different signification, and it would seem to be for the following reason. Chests of drawers were frequently made with a drop lid and pigeon-holes taking the place of the upper drawers and they were then called bureaux: when these writing facilities were dropped and the chests were composed entirely of drawers and used for toilet purposes solely the name bureau still persisted, and as its use is so universal it seems impossible to avoid employing it.

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BREAD AND CHEESE CUPBOARDS were bulky pieces of furniture sometimes divided into upper and lower compartments and were meant for the storage of the household larder.

ALMERIES were receptacles similar to livery cupboards, and were intended to put doles into for pensioners or family retainers.

COURT CUPBOARDS, literally *short* cupboards (Key I, 4), were originally small cupboards set on sidetables. Afterwards the two were combined into one piece and the lower part, originally but a table, was fitted sometimes with shelves, sometimes with doors, making a lower cupboard. The upper part was bedecked with pillars supporting an ornate corniced top. The other varieties of cupboards consisted of straightforward rectangular carcase work without any pretense at architectural character.

Cabinets on high stands with carved or spiral turned legs were characteristic of late Carolean times (Key I, 5).

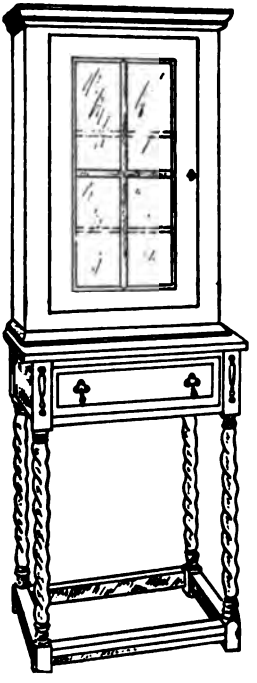


FIG. 7. Jacobean Small Oak Cupboard, c. 1670. Total height, 5 feet 8 inches. By Courtesy of Mr. R. W. Lehne, Philadelphia.

BUFFETS, DRESSERS AND SIDEBOARDS

The buffet, the dresser (Fig. 9), the sideboard (Fig. 8), and all the other prototypes of that useful and now universal article of dining-room furniture were evolved

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from modifications of the table or cupboard, or both, and flourished mightily in numbers and in sundry guises all during the Stuart period.

But little removed from the court cupboard in type was the buffet meant for the display of plate and also for convenience in serving. It was a heavy table placed against the wall with a superstructure on pillars, but without any cupboard. Akin to the buffet was the dresser (Fig. 9), with a cupboard in the lower part and

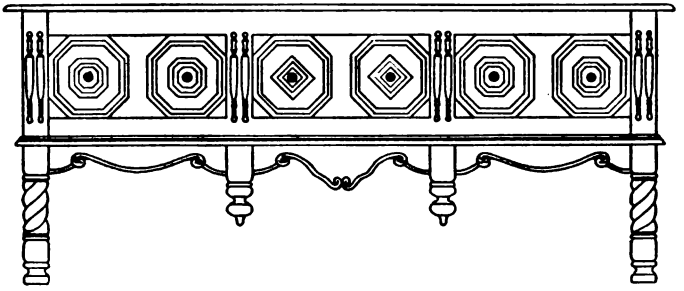


FIG. 8. Jacobean Oak Sideboard, c. 1665. Showing Flemish influence in geometrically panelled drawer fronts and applied ornament; also spirally turned legs. Length, 6 feet 6 inches; height, 34 inches.
By Courtesy of Mr. R. W. Lehne, Philadelphia.

a back with open shelves. This type was probably of Welsh or Yorkshire origin, known in Wales as a "cwpwedd tridarn," and persisted well into the eighteenth century. Another type was the heavy low table with deep drawers (Fig. 8), very like the sideboard that came into fashion late in the eighteenth century.

MIRRORS

In the early Jacobean days, though men and women were not a whit less vain of their personal appearance than are their descendants, mirrors were not common.

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They were small, for large pieces of glass were not made, and were set in heavy frames. It was not till towards the latter part of the seventeenth century, when English-made glass was obtainable, that mirrors

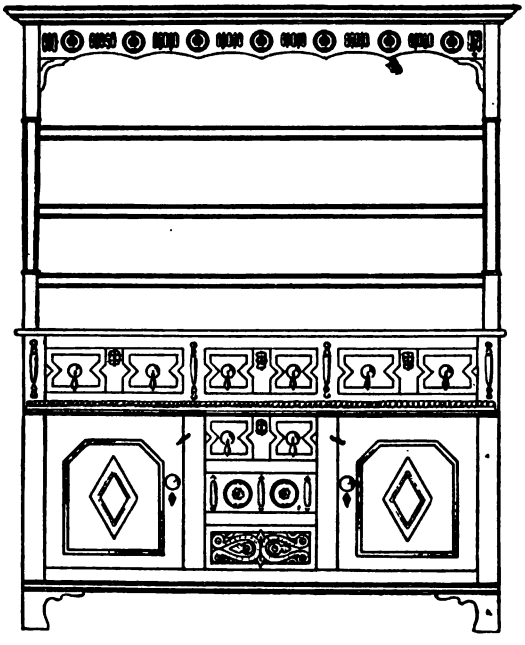


FIG. 9. Jacobean Oak Dresser of Yorkshire Pattern, c. 1660, Containing Many Characteristic Details of Ornamentation q. v. in Text. Length, 5 feet; height, 6 feet 8 inches.

By Courtesy of Mr. R. W. Lehne, Philadelphia.

increased much in number or attained any considerable size.

In the Carolean period intricate pieces of bevelling were executed and also extremely elaborate frames were carved in pear, lime or pine (Plate II, p. 50) by Grinling Gibbon or men of his school.

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CLOCKS

About the middle of the seventeenth century the tall clock case made its appearance and later became a subject for elaborate ornamentation. The tall case was first made for the purpose of concealing the weights and pendulum which had formerly hung in full view from a mechanism and dial supported by a bracket.

MATERIALS

There was the greatest diversity of materials used in the manufacture of furniture throughout the entire Stuart or Jacobean period.

Oak, the national wood of England, was of course the favourite and staple material from which Jacobean and Cromwellian furniture was chiefly made and continued popular in Carolean times when powerful agencies were at work to supplant it. It has indeed retained a more or less constant measure of favour down to the present day when its vogue is again in the ascendant. In the later part of the Stuart period it was often used as a groundwork in combination with other woods. It was plentiful and strong and satisfied the proverbial British desire for weight, staunchness and durability.

Walnut, used only sparingly as a precious wood in Elizabethan and early Jacobean times, came into common use for furniture about 1650 and from thence onward was increasingly popular. Great numbers of walnut trees had been planted about 1560 and by the middle of the seventeenth century the timber had reached maturity. It was a more suitable medium for the scrolls, twists and curves then coming into fashion and less likely to chip than oak.

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GRINLING GIBBON MIRROR FRAME
By Courtesy of Richard A. Canfield, Esq., New York City
PLATE II

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CEDAR came into use about 1660: The most beautiful cedar furniture and the most frequently met with is of Bermudian origin. The Bermuda cedar is of peculiarly rich and dark colour.

CHERRY was used though not to any considerable extent till late Carolean times.

ELM AND BEECH were used for much of the simpler furniture, but the wood not being of particularly durable quality little of either has survived.

CHESTNUT was occasionally employed and was considered valuable.

DEAL. The term "deal" properly belongs to the wood of the fir or pine, but is often used to designate the form in which lumber is cut. Red deal is the wood of the Scotch pine and is highly esteemed and durable.

PINE, PEAR AND LIME were used for carving where gilding or paint were to be applied.

MAHOGANY was used for inlay, in one instance before the Restoration, but only sparingly until late in the century. This of course applies to England. In Holland and Spain it came into use much earlier and some of the early Dutch mahogany furniture found its way to America. One well authenticated piece arrived in New York considerably before 1640.

HOLLY AND BOG OAK were extensively used for inlaying.

PRECIOUS WOODS FROM THE INDIES AND AMERICA, which, with the expansion of foreign trade from the time of the Commonwealth, were imported more and more constantly, were also used for inlaying.

SILVER AND EBONY, though rarely employed, were

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used sometimes for furniture among the very wealthy. They are included in the list only for the sake of completeness.

UPHOLSTERY for the seats and backs of chairs, settees and day-beds was either permanently attached or in the form of movable cushions.

LEATHER AND WOVEN GOODS were both used.

With respect to the American Colonies it should be added that the abundance of *ash, elm, maple, cedar* and *pine* as well as *oak* and *walnut* supplied plentiful furniture materials.

DECORATIVE PROCESSES

Jacobean furniture, of the Jacobean period properly so called, was replete with ornament. It was frequently weighted to excess with a riotous profusion of decoration that echoed the exuberance of the popular fancy and sprang from an involved wealth and ingenuity of invention or, perhaps, one might more truly say ingenuity of adaptation. Of tasteful moderation and becoming sense of restraint there was little, if any, till the severity of Cromwellian days banished the "sinfully frivolous" intricacies of ornament in which cabinet makers of former regimes had freely indulged. In considering early Jacobean furniture we must always remember that the background for all this varied richness of decoration, the parent stock from which it all grew by logical process of evolution, was the furniture of Queen Elizabeth's day, and, furthermore, that that same Elizabethan furniture in turn had only just broken away from ecclesiastical tradition which had till then dominated all mobiliary forms.

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The guiding inspiration was the spirit of the Renaissance, filtered through various media and sufficiently modified by English conceptions to make its expression a thing of living interest and indicative of the national temperament in that Golden Age when

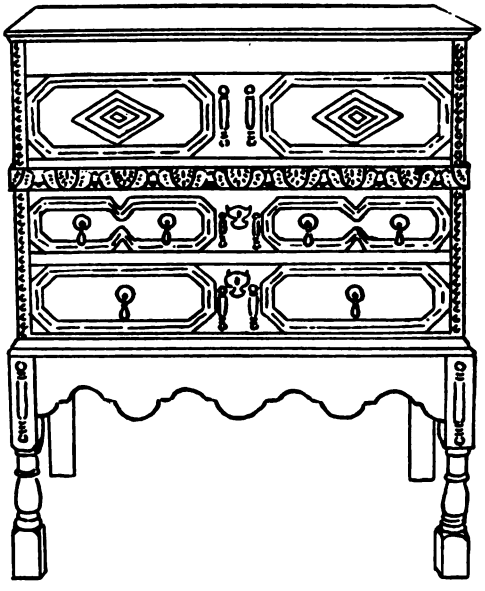


Fig. 10. Jacobean Oak Chest with Drawers, c. 1670. Height, 3 feet 8 inches; length, 3 feet; depth, 19 inches.
By Courtesy of Mr. R. W. Lehne, Philadelphia.

family life began in good earnest to assume both the guise and reality of comfort and when little amenities and elegancies were somewhat heeded, when chimneys and glazed windows became common and domestic cleanliness, however short of modern demands for sanitation, was more than a mere name. The average reader is not likely to have frequent occasion to iden-

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tify Elizabethan furniture, however, and it is not necessary therefore to dwell further upon it.

Notwithstanding the break from ecclesiastical tradition in Queen Elizabeth's time and the farther departure from its domination in the reign of James I, traces of it, nevertheless, are discernible in early Jacobean furniture, showing more clearly in severity of form or contour than in other respects. As to the sundry types of decoration bestowed on furniture, it is safe to say that until the Cromwellian era they may almost without exception be attributed to "the Renaissance and its evolution from the Gothic" through a channel of British craftsmanship.

In the early days of the Commonwealth overmuch embellishment was taboo, uncompromising plainness was esteemed and also certain Dutch tendencies became noticeable. Indeed, under Charles I and even under James, Continental influence had cropped out from time to time and affected both the contour and ornamentation of furniture.

From 1660 onward all the Restoration influences, Dutch, Flemish, French, Spanish, Portuguese and Italian, modified somewhat, it is true, by native British tastes but nevertheless essentially foreign, came into play and wrought a vast change in the fashion and form of English furniture. At this time, of course, the furniture of the American Colonies, except New York where the Dutch influence was unadulterated, faithfully and exactly reflected many of the styles in the Mother Country.

During the early Jacobean portion of the Stuart period, even more perhaps than in preceding times, ornamental design was largely dependent on archi-

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tectural inspiration. In fact the architectural character of much of the furniture reminds us that it may, in a sense, be called the offspring of architecture and that its manufacture and decoration is one of the most closely allied arts.

The processes of decoration ordinarily employed within the Jacobean, Cromwellian and Carolean periods were *carving, inlay* or *marqueterie, turning, painting, gilding, lacquering, upholstering, panelling, applied ornament* and *veneering*—surely an ample list of resources.

Carving was the traditional, favourite and hence most common method of decorative expression in the furniture of the Jacobean portion of the Stuart period, that is to say from 1603 to 1649. During Cromwellian days it enjoyed less ample vogue, thanks to Puritan austerity. At the Restoration, Carolean influences renewed the popularity of carved ornamentation but in a quite different form, however, that reached its height in the Baroque extravagances of the final years of the period. In Restoration or Stuart work we find a free flowing treatment of roses and acanthus, and sometimes human figures, along with the conventional Baroque scrolls. Sundry methods of carving were practised in early Jacobean times and were capable of yielding considerable variety of effect in the hands of a skilful craftsman. The most usual were (1) the *"Modelled"* type of carving where the design stands out in well moulded relief, the surrounding background being lowered by gouge and chisel. (Fig. 13, and Key I, 4.) Such carving is usually sunk well into panels so that the part in highest relief does not project above the surfaces of the object. (2) *"Flat"*

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carving was also popular. In this sort flat surfaces predominated and were thrown into relief by the groundwork being "sunk" or sharply gouged out (Fig. 11). (3) "Scratch carving" was easy of execution and inexpensive and hence widely practised. It was just the reverse of ordinary carving in that the design, usually of simple foliage, was vigorously and sharply incised (Fig. 14, 6).

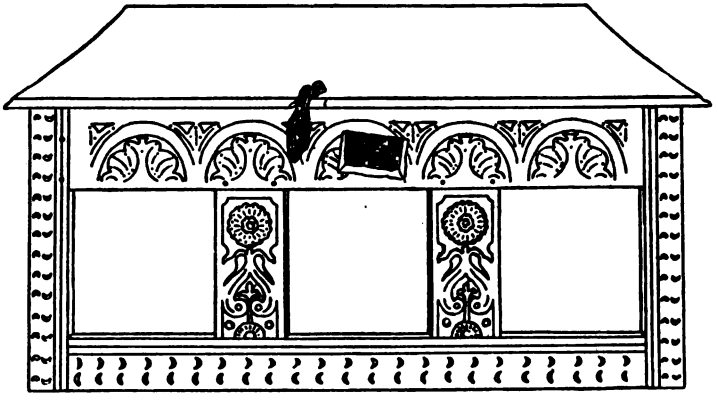


FIG. 11. Jacobean Oak Chest, c. 1640, in Collection of Pennsylvania Historical Society. Length, 52 inches; height, 22 inches; width, 23 inches. Shows gouged ornament in bottom rail and stiles and incised carving elsewhere.

All these methods were sometimes used in ornamenting the same piece of furniture.

INLAY OR MARQUETERIE. These two terms have properly the same significance. In practical use, however, *marqueterie* is usually understood to connote greater elaboration of design and deftness of craftsmanship while the term *inlay* is applied, generally, to simpler operations. A further difference of usage seems to be that "inlay" is used to denote other materials as well as wood, while "marqueterie" is used

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to designate wood only. In the furniture of the Stuart period every variety of inlay or marqueterie was extensively employed. In the more expensive furniture, especially in the Carolean part of the period, large portions of the surface of various objects were completely covered with intricate and flowing patterns of foliage (Fig. 13, 3), fruit, flowers, birds and beasts. In the earlier work, though some elaborate pieces are met with, we generally find stiff little panels and isolated sections adorned with bits of simple floral inlay, often in bog oak and holly without any of the artificially stained woods afterwards used to obtain richness and variety of colour.

LACQUER. Although specimens of lacquer from the Orient were known in England in Tudor times and pieces were imported with growing frequency during the early and middle seventeenth century, the art of lacquering or Japanning does not seem to have been extensively practised by English craftsmen in imitation of the Oriental process till nearly the end of the century's third quarter. Its popularity grew so rapidly that in 1688 was published a treatise on Japanning evidently written for the use of amateurs among whom it became an immensely fashionable hobby and continued so for a considerable period.

VENEER. Some early examples of veneer, or a process approaching veneering, have been found but the practise did not obtain conspicuously till the middle or end of the Carolean epoch when the whorled or "oystered" veneer made from the transverse slices of small boughs came into vogue. There was an earlier veneer of walnut on oak while the former wood was still regarded as semi-precious.

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Applied Ornament and Panelling. From the end of the Cromwellian epoch onward, when Dutch and Flemish influences were gaining more and more power, it was a common fashion to apply ornament to cabinet work in the form of panels (Fig. 14; 4, 9, 10 and 11, also Fig. 6) of various geometrical shapes made from mouldings mitred and glued on to the groundwork, pendants, bosses and the like (Fig. 1, frieze and stiles; Fig. 8, stiles).

Painting. From mediæval times in England, as on the Continent, paint had been used for the embellishment of furniture. Throughout the Stuart period paint was employed to some extent for decorative purposes. Armorial bearings were blazoned in their proper tinctures on the panels of bed heads or chests. Other subjects of freer design were occasionally depicted in similar places. Sometimes arabesques in two or three colours were painted on a solid ground of another hue. Cornices, also, were occasionally picked out in two or three colours. Frames of chairs and other pieces of furniture, too, made of cheaper wood were not infrequently painted black or some dark hue and enriched by gilding. In the Carolean epoch a wider use was made of paint than formerly.

Gilding, though not employed as extensively as in France, was nevertheless one of the stock resources of embellishment for the furniture of the wealthy during the reign of the Merry Monarch.

Upholstery. In early Jacobean times upholstered chairs, settees or stools in small numbers were to be found in some of the great houses of the nobility but it was not till Cromwellian days, when chairs were made in greater numbers, that padded seats and

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backs (Key I, 2), covered with leather, were of common occurrence. After the Restoration many of these chair seats and backs were brightened up with a covering of Turkey work. From Carolean times onward upholstery was fashionable. Chairs, settees and stools were covered with elaborate needlework wrought by the ladies (Key II, 8), or with the gorgeous velvets and brocades of Continental or English manufacture. In the latter part of Charles II's reign wonderful fabrics were made in England by foreign refugee textile workers, as many remnants of their handiwork fully attest.

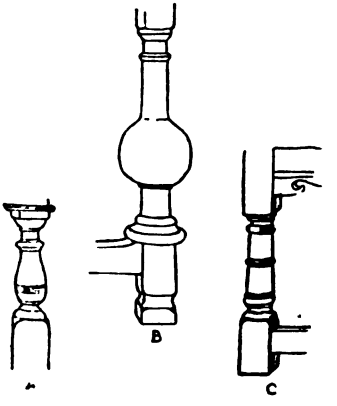


FIG. 12. Typical Jacobean legs; *A*, pear baluster; *B*, melon bulb; *C*, ringed baluster.

TURNING (Fig. 7; Fig. 13; 12, 14, 15 and 16; Key I, 2 and 5, and II, 7) was a favourite and inexpensive decorative process from early times and was wrought in every variety. Spiral turning, although early instances are known, did not become general till after the Restoration. The sundry types of turning are often valuable aids in determining dates.

TYPES OF DECORATIVE DESIGN

Great importance attaches to the types of decorative design as well as to the sundry sorts of decorative processes employed. It is by carefully heeding just such small details that we shall learn most about furniture and become able to establish relationships

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and approximate dates. In carving whether "modelled," "flat" or "scratch" the most favourite and frequently recurring types of design were as follows:

GUILLOCHE, which (Fig. 13; 3 and 7; Fig. 14, 7) is an ornamental pattern of enrichment in the form of two or more interlacing bands or ribbons so braided or intertwined as to repeat the same figure in a continued series of circles. The circles, furthermore, frequently enclose rosettes, pateræ, or other decorative details:

DIAPERWORK, which is a decorative pattern (see glossary), especially of a geometrical character consisting of interlaced circles, etc., in a simple figure often repeated. It is generally used in friezes or as a decoration for flat surfaces:

STRAPWORK, an ornament of an architectural origin (Fig. 13; 8 and Fig. 1, frieze) consisting of narrow fillets or bands folded and crossed or interlaced in sundry patterns and repeats:

CABOCHON AND CARTOUCHE. Similar in a measure to strapwork is cabochon and cartouche work (Fig. 14; 3) in which there is an alternating succession of cartouches and decorated or bossed roundels:

LUNETTES or half-circle patterns (Fig. 14; 6 and Fig. 11) more or less elaborate and floriated and often repeated in a long line were much favoured:

TULIP. The tulip either (Fig. 14; 12 and 5) natural or conventionalised was a frequent *motif* of Jacobean ornament:

HEART. A conventionalised heart-shaped device (Fig. 10) lent itself to agreeable treatment in repeats as a frieze and is often met with in pieces of the forepart of the seventeenth century:

ROSE. Quite apart from political considerations

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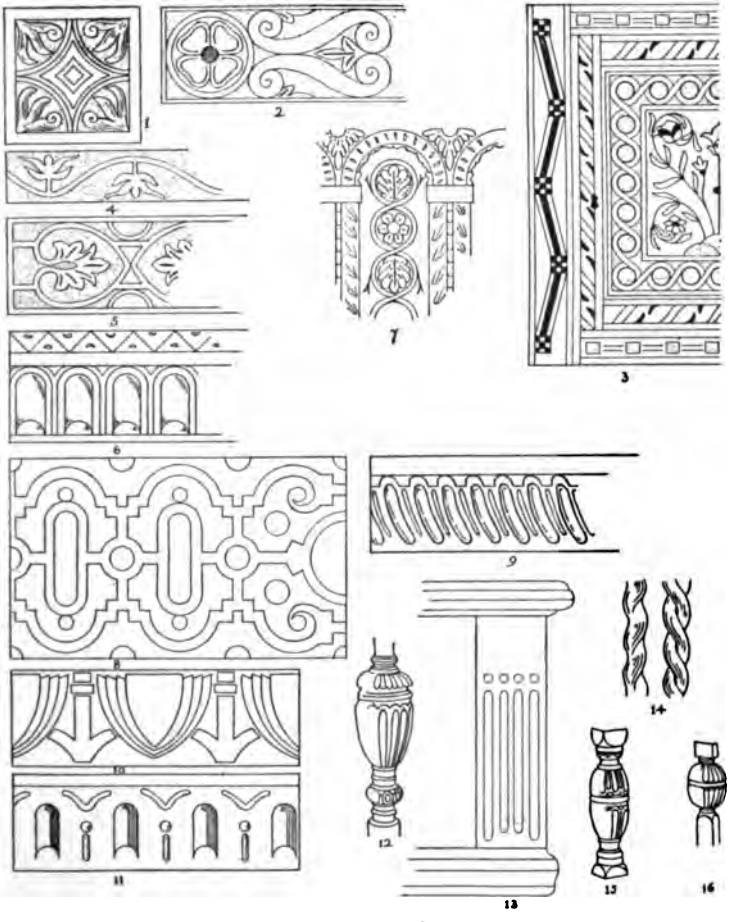


FIG. 13. Characteristic Forms of Jacobean Ornamentation. 1. Quartered Tulip. 2. Rose and Conventional S. Scrolls. 3. Ordinary Patterns of Jacobean (early) Inlay and Marqueterie. 4. Conventional Foliage Border. 5. Palmated Strapwork. 6. Channelling. 7. Carved Guilloche Panel and Gouged Pilasters. 8. Strapwork. 9. Nulled Cornice. 10. Egg and Dart Moulding. 11. Channelling. 12. "Cup and Cover" Bulbous Table Leg; Gadroon Cover, Fluted Cup. 13. Reeding (raised from surface). 14. Spiral Turning. 15 and 16. Specimens of Jacobean Pillar Turning.

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which made it a popular decorative detail in Tudor times, the rose (Fig. 11 and Fig. 13, 2 and 7) proved itself so valuable as a species of ornament that it always remained in high favour and is repeatedly found under varying modified but always recognisable forms:

ACANTHUS. The popularity of the acanthus leaf (Fig. 5, legs) as a decorative pattern is due not only to its inherent grace and beauty but also to its flexibility and the ease with which its expression may be adapted to the needs of the carver or decorator. Owing to this circumstance we find it in endless variety of forms:

FOLIATED AND FLORIATED SCROLLS were especially affected (Fig. 13; 2 and 4, and Fig. 14; 1) in the adornment of crestings for chair backs and for filling in narrow panels:

CHANNELLING, a system of parallel, vertical or horizontal grooves or channels cut or gouged into the surface (Fig. 13; 6 and 11) of a frieze or other woodwork:

REEDING, a series of parallel lines of small convex or beaded moulding (Fig. 13; 13) or wood carved in relief. Being *raised* from the surface, it is the exact reverse of fluting which is *sunk:*

FLUTING. Vide *supra* (Fig. 13; 12; lower part of bulbous turning):

GRAPEVINES for both fruit and foliage (Fig. 14; 1) were a much used device for the enrichment of narrow panels and also for rails and posts or stiles:

GADROONS. The word gadroon or godroon comes from the French *godron,* a plait or ruffle. It is a ruffle (Fig. 13; 12 (upper part), and Glossary) or fluted ornament occurring in a considerable diversity of forms and in surfaces both straight and circular in contour. Often

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used in edges of table tops and is found in both concave and convex forms:

NULLING, made up chiefly of beading, cabling and hollows, is often used to ornament the bulbous legs of Jacobean furniture as well as in other places (Fig. 13; 9 and Fig. 9; apron below cornice):

HUMAN FIGURES, masques, fruit and grotesque animals, though used in redundant and heterogeneous profusion in Elizabethan work, became less prevalent in Jacobean furniture carving and the human figure in contemporary costume ceased to be used as a decorative device after the time of Charles I:

LOZENGE. The lozenge pattern began to appear conspicuously about 1625 and continued in favour during Cromwellian and even later times. In heraldry and in symbolic decoration the lozenge has always been regarded as appertaining especially to women (Fig. 9):

LAURELLING. The laurel leaf was a common *motif* for carving on rails, friezes and posts in cabinet work (Fig. 14; 7; corner post).

Besides the preceding types, especially named as being of usual occurrence in the carving of the period, there were others frequently met with, such as the *palmated chain* pattern (Fig. 13; 5), the *pomegranate,* the *sunflower,* in Welsh carving the *dragon* and in both English and Welsh work sundry other devices too numerous to be rehearsed, but all partaking of the same general character and treatment as those aforementioned, so that sufficient has been said for purposes of identification.

In dealing with applied ornament the favourite forms to be noticed are:

PENDANTS, which usually went in pairs (Figs. 8, 9

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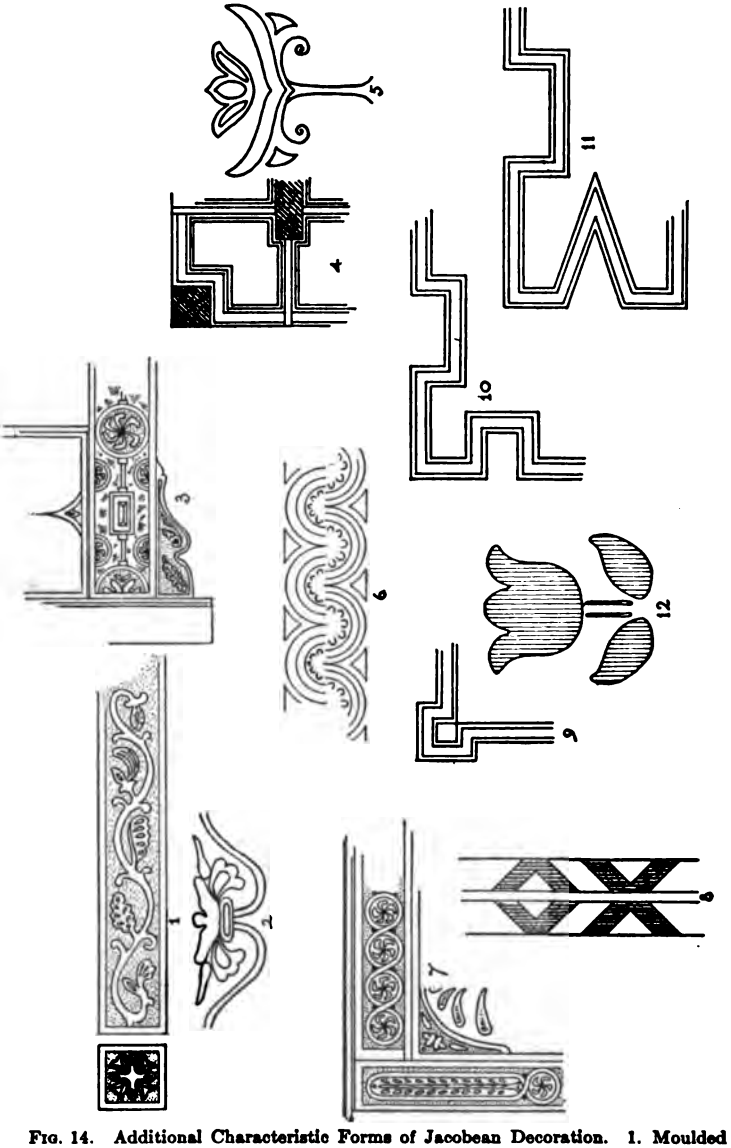


FIG. 14. Additional Characteristic Forms of Jacobean Decoration. 1. Moulded Grapevine Carving. 2. Floral Ornament. 3. Cabochon and Cartouche Ornament. 4. Panelling of Applied Moulding. 5. Incised Conventional Tulip. 6. Double Interlacing Lunette Pattern. 7. Guilloche Ornament in Frieze; levelling on corner stile. 8. Common Zig-zag Inlay Border Pattern. 9, 10, and 11. Typical Applied Panel Forms. 12. Ordinary Forms of Tulip.

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and 10; posts and uprights) and were generally used to embellish posts or stiles in cabinet work:

Split Baluster, quite similar in character, except that the large pear-shaped part is bottom-most:

Maces or Cannon, used for the same purpose as the above:

Notching, a form (Fig. 15 and Glossary) that came in towards the close of the Stuart régime:

Oval Bosses, Lozenges and Pears, which were most frequently employed to adorn the friezes of cabinets (Figs. 1 and 15, and Glossary) and cupboards and usu-

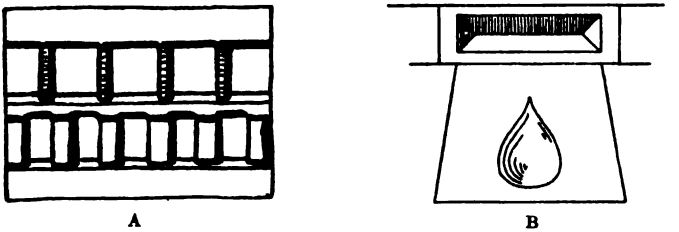


Fig. 15. *A*, Notching; *B*, Pear Drop.

ally in combination with strapwork. This form of decoration was known as "jewelling." The diamond or lozenge not much used till Cromwellian period. Other applied forms also were known and the writers have seen one little chest covered with an aggregation of applied curlicues that looked like bacilli under a microscope:

Geometrical Designs. In panelled decoration, which, like the applied ornament, was mainly attached by the aid of the glue pot, the forms were wholly of geometrical design, and contorted into innumerable shapes (Fig. 14; 4, 9, 10 and 11, and Figs. 6 and 1) so

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that the cabinet makers of the period would seem to have sat up nights devising what new and unheard-of effects they might achieve. If not always beautiful, their results were at least ingenious. Inside these panels, formed by mitred and glued-on moulding, were often found other raised and bevelled panels of divers shapes:

BALUSTERS in turned work were usually of an approximately pear shape (Fig. 12, *A*):

SPINDLES turned were slightly knobbed or nulled:

STRETCHERS turned were nulled or heavily knobbed:

BALLS OR BULBS turned mid-high the legs of tables in the "melon bulb" style (Key I, 6, and Fig. 12, *B*):

SPIRAL turning (Key I, 5, and Fig. 7) became common after 1665.

In inlay or marqueterie the greatest diversity of patterns prevailed, governed mainly by the conceits of the individual craftsman, who indulged *ad libitum* in all manner of chequerings, birds, beasts, fruits, flowers and leaves (Fig. 14; 8, and Fig. 13; 3), some approximately natural, others purely conventional, besides cross-banding, feather-edging and herring-boning, examples of which are met with in many forms.

In late Stuart days a type of marqueterie ornament was coming into favour which flourished still more in the reign of William and Mary. Oblong inlaid panels (Key I, 5) often with arc-shaped ends, were filled with natural flower sprays or sometimes acanthus. The "spiky" Dutch acanthus treatment somewhat displaced the earlier flowing English treatment.

In upholstery the designs were in brilliant particoloured cross-stitch embroidery (Key II, 8) with

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tapestry-like subjects or else brilliant brocades and cut-pile velvets displayed flowers, foliage, fruit and birds.

STRUCTURE

In structure Jacobean furniture, even to the end of the Carolean epoch, was extremely simple and straightforward. However much the types and processes of decoration may have been affected by Continental influences, the subtleties of the foreign joiners did not gain an appreciable hold in England till a later date. Strength and staunchness of carcase were the objects aimed at rather than grace of contour. Heavy rails and stiles or posts were mortised and tenoned and pinned together with wooden pins. Legs were firmly braced with heavy stretchers (Figs. 1, 4 and 5) close to the ground. Neither serpentine, bowed nor *bombé* fronts had as yet come into English cabinet work and carcases followed rectangular principles. In arm chairs the front legs were carried up above the seat to form supporting posts (Key I, 1) for the arms. In side chairs the seat rails were tenoned into the legs until a weaker principle of construction began in late Carolean days (Fig. 3, *b*), in which the leg is socketed into the seat frame.

In old drawers the "runners" are mostly formed of broad grooves in the sides of the drawers themselves, a corresponding flange of wood being fixed in the interior surface of the chest for them to bear upon.

Cromwellian carcase work remained much the same except that the carved ornamentation was not so lavish as it had been during the reigns of James and Charles.

The bedsteads were ponderous structures consist-

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ing of pillars supporting a carved and panelled tester, while the bedstead proper, on which the mattress rested, was detached from everything except the headboard, having plain square legs of its own (Plate I, p. 32).

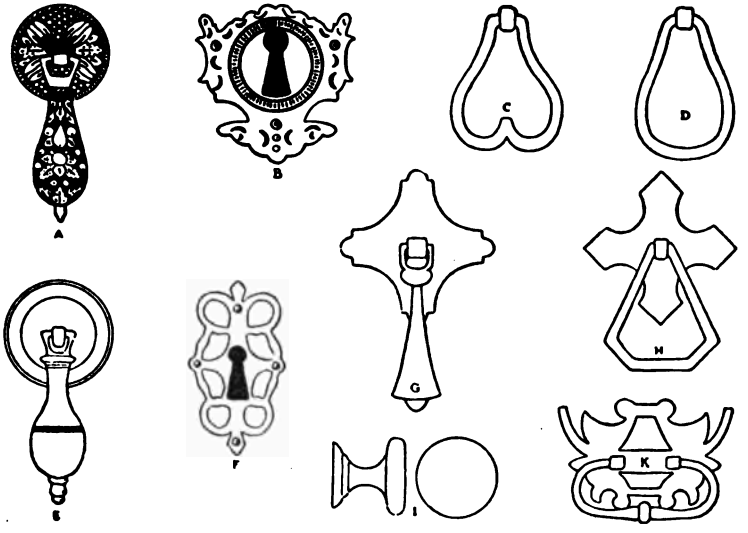


Fig. 16. Characteristic mounts of the Jacobean period.

MOUNTS

The mounts of Jacobean furniture were not conspicuous. Scutcheons of iron or brass for keyholes were for the most part either very modest or lacking altogether. Sometimes a metal V-shaped flange was placed under the keyhole of chests as a guide for the key in a dark muniment room. In the later Carolean times, when the refinements of the Continental cabinet makers were more appreciated, we find gracefully shaped brass scutcheons either chased or fretted (Fig. 16, B and F).

The handles of drawers and cabinet doors in the

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earlier part of the period were simple knobs of either wood or metal (Fig. 16, I) or else—and, these a little later—drop loops (Fig. 16, C and D). With Carolean refinements came pendent drops of brass (Fig. 16, E and G), sometimes hanging from chased or fretted mounts (Fig. 16, A). Drop loops continued in use also as well as plain knobs.

The early hinges were modest iron strap affairs or else concealed. Even the more ornate Carolean hinges, embossed occasionally with circular scallops or deftly fretted, were at the most not particularly elaborate. It was but rarely that conspicuous hinges were seen before a later date.

FINISH

Much of the early Jacobean furniture was quite innocent of surface finish. In other cases the wood was given a dressing with either oil or wax. Sometimes also a kind of varnish was used made by dissolving gum copal in boiling oil.

The usual finish was, first, an application of oil, generally nut or poppy, to "feed" the wood, and, second, a coating of beeswax mixed with a little turpentine sufficient to make a thick paste.

After allowing the oil to dry in for some hours or, better still, for a day, the surface of the wood was wiped off, removing thoroughly all the oil "sweat," in other words that portion of the oil not absorbed by the wood. The wax was then applied and the surface thoroughly rubbed and polished with a woollen rag.

The persistence and accuracy of tradition in England are proverbial, and it is interesting to note in this connexion that a friend of the authors', whose father

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was given a fine old carved oak chest by a Somersetshire yeoman out of gratitude for some small legal services, asked the donor, then a very old man, how he had kept the chest in such excellent condition. His reply was that his father and grandfather had always bidden them "feed the oak with oil and polish it with wax."

When wax only was used, as appears to have sometimes been the case, the pithy portions of surface were dark and the grain light. Where oil was applied, the reverse effect was produced.

For modern oak in finishing or refinishing oak, linseed oil is largely used.

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CHAPTER III

WILLIAM AND MARY
1688–1702

THIS is a concise and easily understood period—a welcome contrast to the Jacobean. It was of shorter duration and, consequently, styles had not the same opportunity to run through numerous changes. With the names of William and Mary we inseparably associate one clearly defined mobiliary type of unmistakable characteristics—hooded tops (Key III, 2; Plate III, p. 72), ogeed (Key III, 3 and 4; Plates IV, p. 76, and VI, p. 86) and flat arch (Key III, 1) aprons, straight cup-turned legs and shaped stretchers (Key III, 1, 2 and 3; Plate VI, p. 86). What were the derivations and variant peculiarities of these pronounced characteristics we shall soon see. At the same time, there is present a sufficient element of variety and evolution to make the period one of intense interest. Besides being interesting, it is exceedingly important as marking, on the one hand, an almost complete revolution from the forms and principles of preceding times and, on the other, a rapid crystallisation into forms that endured through much of the eighteenth century and left an influence even after they had disappeared.

Because of the necessarily rapid transition to the Queen Anne style—the William and Mary epoch lasted but fourteen years—some of the typical forms and processes were of short duration.

There are always overlappings of styles, but there are times when marked changes occur with almost

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startling rapidity and force even the most unobservant to note the presence of a wholly new influence. Such a time came just after the Revolution of 1688 and in the section on "Contour" we shall learn wherein lay much of the difference from preceding types that then became apparent.

Between the arrival of William and Mary and Queen Anne's accession, we can discern a marked increase in popular appreciation of refinement and simplicity. Queen Mary herself wielded an immense influence upon public taste and she it was who gave the initial impetus to china collecting which, in turn, affected furniture types as well as social customs and brought a whole train of consequences in its wake. By her signal devotion to needlework the Queen also greatly encouraged the fashion for English women to broider elaborate covers in *"petit point"* (Key III, 4; Plate IV, p. 76) for upholstered chairs, settees and stools.

In this needlework upholstery we find the same strong, exuberant colour that ran riot in the gorgeous imported stuffs and rich fabrics of home manufacture with which men and women of the day were wont both to clothe their bodies and cover their furniture. English colour sense was still fresh and lusty and joyed in broad, vigorous tone effects that would have horrified later generations. The advent of numerous Huguenot textile workers, driven out of their own country by the revocation of the Edict of Nantes, vastly improved the quality and increased the quantity of the output of English looms, and many of the splendid textures they made were designed and woven with special reference to the national chromatic fancy. Marqueterie furni-

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WILLIAM AND MARY WALNUT DROP-FRONT SECRETARY WITH SINGLE HOOD TOP

By Courtesy of Messrs. Maple & Co., Tottenham Court Road, London

PLATE III

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ture (Plates V, p. 82, and VII, p. 90) appealed to the same colour sense and was in high favour. Love of colour, too, played not a little part in the fondness for lacquer work, the passion for which had become firmly established by the beginning of the period and retained a strong hold long after its close. Everywhere were found tables, cabinets, cupboards, chests and chairs with intricate and often beautiful gold Oriental decorations on a ground of black, blue, red or green. The early importation of Oriental lacquer had not only brought about its imitation and extensive manufacture in England but had also stimulated a strong Eastern taste that had led to the introduction, and eventually the domestic manufacture, of wall paper in bold Oriental patterns of landscapes, birds or flowers. All these things combined to give the furnishings of the latter part of the seventeenth century a varied wealth of colour quite unparalleled before or since. Other periods, perhaps, have seen greater magnificence within certain very restricted limits, but during the reign of William and Mary the well-to-do, through much of the country, shared at least some of this sumptuous rainbow brilliancy.

The Queen had excellent judgment in matters of furniture and interior decoration and her taste, through its dominance in Court circles, had great weight in settling styles for the whole kingdom. Of course with a Dutch ruler on the throne, a consort who had assimilated Dutch ways, and Dutch courtiers attending them, we are not surprised to find Dutch styles everywhere in vogue, importations of Dutch furniture and a powerful Dutch influence governing the designs of English craftsmen. Although the materials used for much of

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the furniture—lacquer, marqueterie, painting and gilding, and upholstery stuffs—were gorgeous in colour or substance, or both, there was a decided trend toward greater simplicity and purity of line. Colour and form, rather than elaborate scroll work now appealed to popular taste and grace of proportion was held of more account than intricacy or dexterity of carving.

Altogether distinct from the highly ornate and high-priced furniture, which only the wealthiest could afford, was the plain walnut furniture, made in ever increasing quantities to supply the demand among those of lesser means who were now beginning to pay more serious heed to the garnishing and comfort of their houses. Craftsmen kept the same chaste contour in plain walnut or veneer as in the more elaborate creations. The difference lay in material and surface decoration. Carving was often completely absent and the sole embellishment consisted of unostentatious mouldings and gracefully turned legs. It was, as Mr. Macquoid aptly expressed it, "attractive through simplicity of shape and quiet elegance of design."

ARTICLES

The articles of furniture most commonly in use during this period were chairs, stools of several sorts, forms and settles, settees or sofas, day-beds, bedsteads, various kinds of tables, chests and chests of drawers, highboys and lowboys, cabinets, secretaries, desks or bureaux, cupboards, buffets, dressers, mirrors and clocks. Other forms of furniture there were, of course, but their use was not general enough to warrant placing them in the foregoing list of pieces of daily necessity in the household economy of the time.

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CONTOUR

As mentioned, the contour of William and Mary furniture is strongly individual and not to be confounded with anything that went before. It is at this date that the curvilinear element comes into play and is everywhere conspicuous. A few minutes' careful study of the William and Mary page of the Chronological Key and the illustrations in this chapter will fix in the mind the characteristic features to look for in this period—legs with inverted-cup or spindle turn-

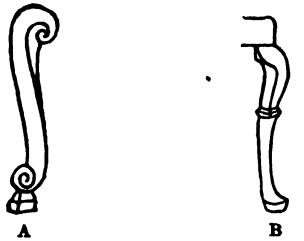


FIG. 1. *A*, Flemish Scroll Leg. *B*, Early "Ringed" or Collared Cabriole Leg.

ings (Key III, 1, 2 and 3), shaped stretchers between these legs (Key III, 1, 2, 3 and 4), arches ogival (Key III, 3, apron) or flat (Key III, 1, apron), and rounded hoods to cabinets (Key III, 2), backs of chairs and settees (Key III, 4), occurring singly, double or treble or, sometimes, in the shape of a broken pediment formed from the single hood. Spirally turned and scrolled legs or legs with Spanish feet (Key III, 4) persisted from the previous age, but are here united with other William and Mary features. So also with the cabriole leg, which originated in this period. These and other forms of legs are shown in Figs. 1 and 4. The car-

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cases (bodies) of cabinet work remained rectangular. Full details will be found in the descriptions of the various pieces which here follow.

CHAIRS

In the very first part of the period, stretchers between chair legs were either turned, sometimes with bulb turning, or scroll carved. The hooped and scrolled Spanish stretcher was often recessed slightly from the front legs as were also occasionally the turned stretchers. Turned and carved straight stretchers early gave place to shaped and serpentine stretchers of Italian origin. These shaped and serpentine stretchers were almost invariably arranged saltire-wise or in X-fashion between the chair legs and were often surmounted by a ball or finial at the point of intersection (Figs. 2 and 3). Stretchers of this sort were either plain or moulded and were generally flat. They were, however, sometimes rising toward the point of intersection beneath the centre of the chair, settee or stool (Fig. 4, *H*).

Legs were Flemish scrolled, carved and moulded (Fig. 1, *A*); straight quadrangular (Plate VII, p. 90; Fig. 4, *C* and *D*), or octagonal (Fig. 4, *H* and Fig. 5), or round tapered and carved (Fig. 2), turned or moulded, with gadroons at top, and bun feet (Fig. 4, *D*); straight, with some form of turning, inverted cup, spinning top, spindle or baluster, with bun feet (Key III, 1, 2 and 3, and Fig. 4, *N, O,* and *P*); straight with Spanish scrolled foot (Fig. 3 and Fig. 4, *G*), or, at the end of the period, cabriole with hoofs, cloven goat's feet (Fig. 4, *I*), or club feet (Fig. 1, *B*). Many early cabriole legs had either an angle in the curve or were "ringed" or "col-

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WILLIAM AND MARY CARVED WALNUT CHAIRS
By Courtesy of Messrs. Gill & Reigate, Oxford Street, and Messrs. Robson & Sons, Knightsbridge, London

PLATE IV

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lared" with a moulding below the knee and sometimes both "ring" and angle occur (Fig. 1, *B*, and Fig. 4, *E*).

Seats were approximately square with a slight narrowing towards the back (Fig. 2) and the framing was either visible or upholstered. The front legs of side chairs were dowelled into the seat rails. At the extreme end of the period the front corners of seat framing were sometimes rounded.

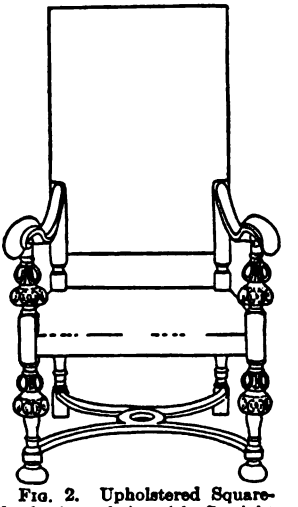


Fig. 2. Upholstered Square-back Arm-chair with Straight Carved and Turned Legs. By Courtesy of Chapman Decorative Co., Philadelphia.

Backs for the most part were high and were caned, carved, upholstered or balustered. Often there was a combination of carving and upholstery or caning and carving. Nearly all of the caned and upholstered backs, especially, were high (Fig. 2), and the upholstered backs usually had more rake than the caned backs. "Banister back" chairs had the same general characteristics as the cane-backed chairs, except that four or more split balusters were used in the back instead of caning. The tops of the upholstered backs were straight across (Fig. 2) or else shaped in Spanish wise with cyma curves and semi-circle, resembling in general outline the hooded cabinet work (Fig. 3). Uprights of carved or caned chairs were ordinarily baluster turned. The carved wooden backs usually finished in elaborate cresting (Plate IV, p. 76), the central portion, containing most of the carving, being separated from the uprights and supported by the cresting and a

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cross-rail just above the seat line. This cross-rail had scroll work or carving below to carry out a correspondence with the ornate cresting. Caned backs finished with carved cresting or plain moulded shaping. Among both caned and carved backs we find the cresting either carried over and dowelled to the uprights or fastened between the uprights which terminate in finials. In the caned backs with a moulded cresting the cane is stretched from uprights and crest, while with the other sorts of cresting the cane is stretched from a frame between the uprights.

Towards the end of the period the central splat began to assume a strongly individual form and the spaces between the splat and the uprights were often caned. In some instances the back approximated the fiddle shape, though it was not so clearly defined as in the succeeding period. When cabriole legs appear we find the back slightly "spooned" to fit the contour of the body. Arms were either of wood, shaped with an outward flare, or upholstered and rolled.

STOOLS

Stools were still in considerable demand in lieu of chairs. What has been said of chairs regarding structure, form of legs, stretchers, upholstery and the like applies equally to stools. In addition to stools meant for one person to sit upon, there were long stools, as long as settees, that would accommodate two or three people. Joint stools with turned legs were found everywhere.

FORMS AND SETTLES

Forms and settles continued to be made in the country districts and for those in humbler circumstances and were usually of oak.

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SETTEES

As settees were for the most part simply chairs lengthened out there is little additional to be said of them. Attention, however, must be called to the wings or flaps at the sides and the frequent shaping or double arching of the backs (Fig. 3). Settees with double arched backs usually had two squab cushions side by side instead of one long one (Fig. 3).

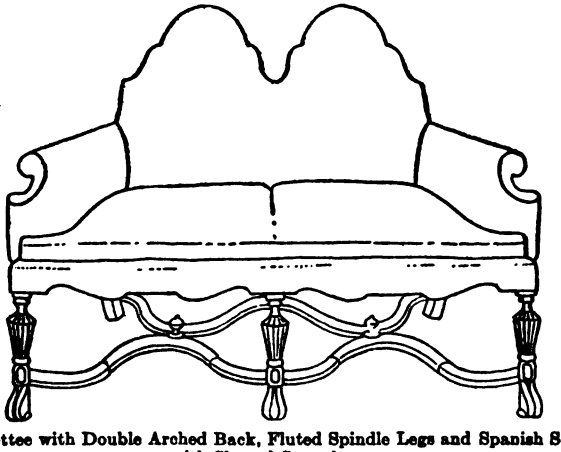


Fig. 3. Settee with Double Arched Back, Fluted Spindle Legs and Spanish Scroll Feet with Shaped Stretchers.
By Courtesy of Mr. R. W. Lehne, Philadelphia.

DAY-BEDS

Day-beds were made with legs and upholstery conforming to the prevalent styles as exemplified in chairs and settees. They even appeared—and this was notably the case in America—made of the less expensive woods with rudely turned legs and rush seats, and it was quite evident that they filled an important place in the households of some of the humbler members of the community.

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BEDSTEADS

During this period many people continued to use the substantial oak bedsteads of Stuart days. For the newer houses, whose chambers were built with lofty ceilings, bedsteads were made with exceedingly tall, slender posts, round or octagonal, and testers with elaborately moulded cornices. Some of these creations towered sixteen or seventeen feet in the air. Not only were these gigantic bedsteads well curtained, but the woodwork was practically invisible, being almost wholly covered with brocades, velvets, satins or silks closely "strained" or glued on so that no detail of the contour of the intricate mouldings would be lost. Chintzes were also much used for bed-hangings.

The less important members of the household slept in truckle beds, cupboard beds, "turn-up" beds or "press beds" (which shut up against the wall) or on pallets, all of which seem to have completely disappeared.

In America the bedposts never reached such an exaggerated height as they did in England.

TABLES

The typical dining table of the period was the gate which, when the leaves were extended and supported by the gates being pulled out, were generally round or oval in shape and could comfortably accommodate eight or ten persons (Key II, 7). The legs of these tables were turned.

Of common occurrence were small rectangular tables with cup or spindle turned legs, saltire stretchers and bun feet (Key III, 1, and section on Lowboys). While

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the gate tables were plain, these small tables were often highly decorated with marqueterie or lacquer.

It was not an age of large tables such as those that

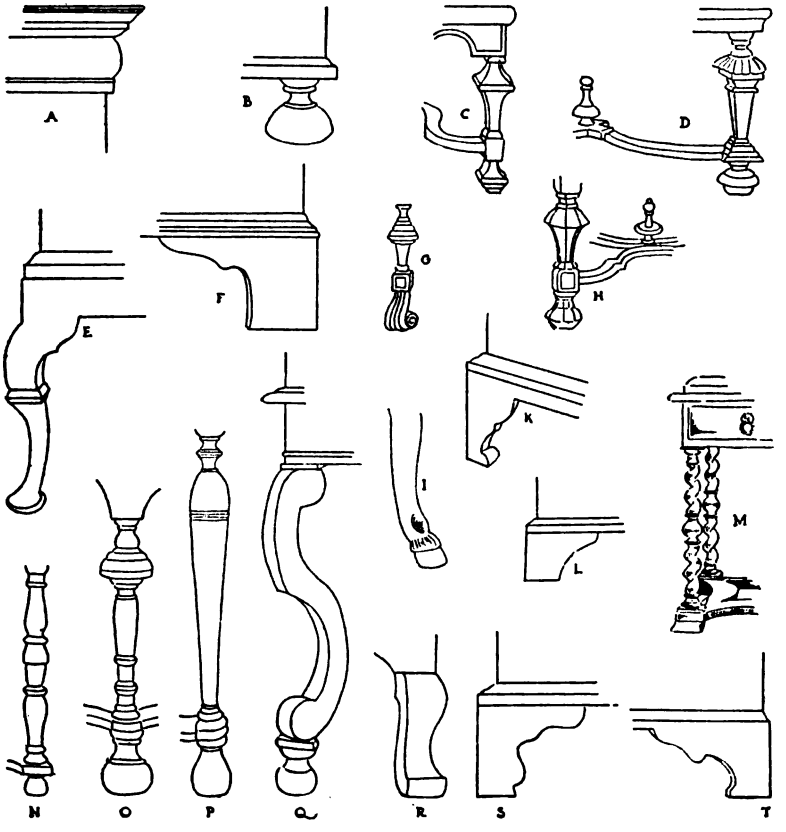


FIG. 4. Details of Feet, Legs and Mouldings Characteristic of William and Mary Period.

had characterised earlier Stuart days and instead of the long refectory boards we find a host of small tables for cards, writing, dressing, tea, gaming and various other uses.

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Besides gate tables, there were small folding tables made upon the same principle and having turned legs and "butterfly" tables with outward splayed turned legs and movable wing brackets to uphold little leaves on each side.

At this same time were found, chiefly in America (see Chapter on "Other American Furniture"), small rectangular tables with four straight turned legs and straight turned stretchers. They were simpler than the tables with cup-turned legs and bun feet but full of grace. Joint stools of similar pattern frequently accompanied them (Key XVIII, 5).

CHESTS OF DRAWERS AND CHESTS

Chests of drawers were of two kinds, having the carcase in one or two sections respectively. Those of one section had three to five drawers. They were usually four drawers in height, the upper space being occupied by two short drawers instead of one long drawer. The tops were flat and upon them often stood lace boxes, covered with lacquer or inlaid with marqueterie to match the chest. In other words, the one-section chest of drawers was a dressing cabinet.

When a chest of drawers had two sections, the upper was slightly smaller than the lower and the division between the two was marked by a bold moulding. The upper section usually had a straight top, finished with a cornice and either a projecting ovolo (Fig. 4, *A*) or a flat frieze. Sometimes the top was single hooded or the hood was shaped into a broken pediment. Chests of this sort were known as "tallboys" and were near akin to highboys. On both one- and two-section chests the feet were either straight bracket (Fig. 4, *F*) or bun

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WILLIAM AND MARY OYSTERED WALNUT CABINET AND MARQUETERIE CHEST OF DRAWERS
By Courtesy of Messrs. Gill & Reigate, Oxford Street, and Messrs. Maple & Co., Tottenham Court Road, London
PLATE V

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(Fig. 4, *O*, and Key III; 1, 2 and 3). The drawers were either separated and edged by broad half-round mouldings on the stiles and rails of the carcase or else the stile and rail surfaces were flat and the drawer fronts flush with them. All the usual decorative processes were lavishly used on both sorts of chests of drawers.

Another variety of the two-piece chest of drawers had a lower section consisting of a very low stand (Key I, 5) on legs of spiral-turned, cup-turned or, very late in the period, cabriole pattern, the cabriole having an angle on the outer curve and a "ring" (Fig. 4, *E*) or collar (Fig. 4, *E*) of moulding below the knee. The stands with cabriole legs had no stretchers. These low stands sometimes had one long or two (Key I, 5) short shallow drawers. This latter variety of two-section chest of drawers was even closer to the highboy than the former, but was too low and squat to be so classified. These low two-section chests and the one-section chests were further marked by lack of prominent mouldings or projection at the top.

Low chests with lifting lids continued to be used.

HIGHBOYS AND LOWBOYS

As a well-defined type of furniture the highboy dates from this period and continued to be made in England during the first quarter of the eighteenth century. In America it remained in popular favour much longer and was made in great numbers till the end of the eighteenth century. The name "highboy" is of comparatively late American origin, and is little known in England, where the article so yclept is not so plentiful as in the States.

Highboys consist of two parts, a chest of drawers

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and a stand with five or six legs, one, two or three drawers and a shaped skirt or apron (Key III, 3). In height William and Mary highboys ranged from four to six feet, or even more. The upper or chest portion was usually four drawers in height, the upper drawer space divided between two or three drawers. Rails and stiles of framework sometimes had half-

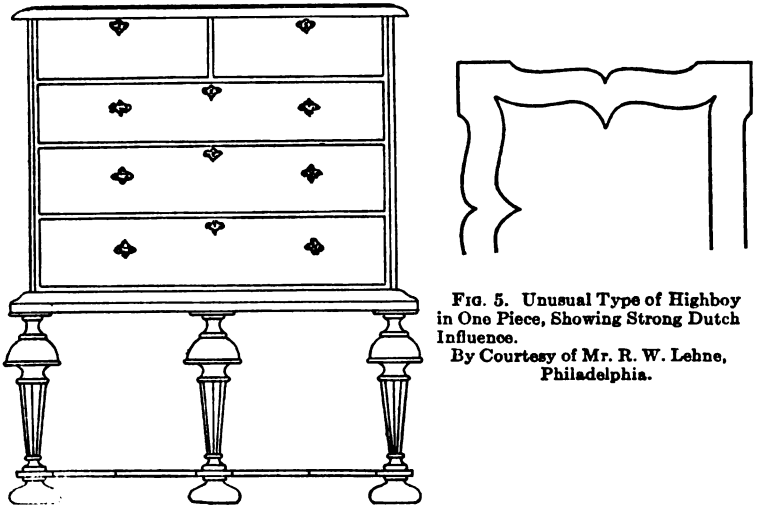


FIG. 5. Unusual Type of Highboy in One Piece, Showing Strong Dutch Influence.
By Courtesy of Mr. R. W. Lehne, Philadelphia.

round moulding or double bead moulding making surrounds for the drawers, sometimes they were flat. The tops were generally straight, the cornice being sometimes with and sometimes without a frieze. In the latter case the frieze was often of the projecting ovolo, torus or cushion type (Fig. 4, *A*), and held a concealed drawer. Towards the latter part of the seventeenth century the tops were occasionally hooded, even triple hooded examples occurring.

The lower portion or stand was similar to a table

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and had either five or six legs, three or four in front and two at the back, joined by shaped flat stretchers (Fig. 7), concave, serpentine or ogeed. Feet were of bun (Figs. 5 and 7) or inverted-cup (Fig. 4, *B*) shape. The legs were turned in spiral (Fig. 4, *M*), octagonal (Fig. 5), spindle (Fig. 4, *O*), trumpet or inverted-cup (Key III, 3) fashion. The apron or skirt between the legs was cut into a simple arch (Key III, 1), or an ogee (Key III, 3), or a combination of cyma curve and arch and the edge was often relieved by a narrow bead moulding formed from a narrow strip of wood facing the cut. Above this shaped apron the base contained sometimes one, sometimes three drawers (Key III, 3). The usual arrangement was two deep drawers on either side and a shallow one in the centre. Towards the end of the century highboys were sometimes made with four cabriole legs (Fig. 4, *E*) without stretchers, supporting the base instead of the usual six straight turned legs.

Lowboys were small dressing tables similar to the bases of highboys. Occasionally they had five or six legs, but more usually four. Aprons were shaped as in the bases of highboys but the place of the two middle front legs was supplied by acorn pendants (Key III, 1). Drawers were arranged as in highboy stands. The flat serpentine stretchers were generally placed X- or saltire-wise (Key III, 1) with a ball or vase finial at the junction (Fig. 4, *D* and *H*).

CABINETS

Cabinets were nearly always in two parts, upper and lower. Closely related to the highboy was the cabinet set on a stand, and the fashion for cabinets of

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this sort seems to have been of Italian origin. The tops were usually straight and there was often a bold ovolo frieze immediately below the cornice. The front, composed of two doors (Plates V, p. 82, and VII, p. 90), being opened, disclosed tiers of drawers, sometimes built about a small central cupboard and sometimes there were also pigeon-hole recesses. Some of the cabinets were without doors in front and displayed all the small drawers. When the cabinets were "oyster" veneered (Plate V, p. 82), inlaid with marqueterie or lacquered, both the outer and inner sides of the doors were decorated, as were also the fronts of the inner

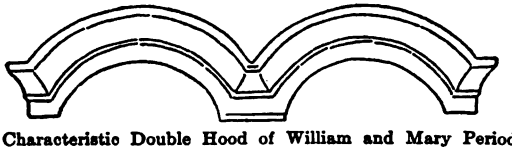


Fig. 6. Characteristic Double Hood of William and Mary Period.

drawers and cupboard. The division between the cabinets and stands was clearly defined by mouldings and cornice, and the stands were much like tables, with or without drawers in the underframing, and had five or six legs, which were spiral-turned, C-scrolled (Fig. 4, *Q*), baluster- (Fig. 4, *N*), spindle- (Fig. 4, *P*), or cup-turned, flat stretchers concaved, shaped or ogeed and bun, block or inverted-cup feet.

Another form of cabinet, sometimes called a press cabinet, had drawers in the lower part and was virtually a cabinet set on a low chest of drawers. Cabinets of this sort usually had a straight top but were also found with double hooded tops (Fig. 6), the corners and centre occasionally being adorned with vase-shaped finials (Key IV, 2). These cabinets generally stood on

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WILLIAM AND MARY OYSTERED AND INLAID CABINET ON STAND WITH "TRUMPET TURNED" LEGS
By Courtesy of Messrs. Cooper & Griffith, New York City
PLATE VI

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bun or straight bracket feet (Fig. 4, *B, K, L, S,* and *T*). A variation of this form of cabinet had doors in the lower portion as well as in the upper.

The most elaborate lacquered cabinets, as in the Carolean period, had straight tops, without cornice or mouldings, intricately chased and fretted brass mounts and were usually set upon ornately carved and gilt stands, not at all like the plainer table stands of other cabinets.

Cabinets meant for the display of china had glass paned doors (Key III, 2), straight or hooded tops and were set on lower and shorter legged stands which, however, resembled the supports of other cabinets and highboys. All the forms of cabinets except the last, which was plain for obvious reasons, were frequently covered with elaborate decoration.

BUREAU CABINETS AND SECRETARIES OR DESKS

Writing furniture of this period was varied in character. It may be classified under five types. First, there was the writing cabinet with drawers below, standing on bun or straight bracket feet. The whole front of the upper portion was a single falling flap, hinged at the bottom and showing, when open, drawers and pigeon-holes. The top was sometimes single hooded, sometimes straight with an ovolo frieze below the cornice (Plate III, p. 72).

The second type was practically the secretary or bureau-bookcase, having drawers in the lower part surmounted by a slant-top desk, hinged at the bottom of the flap. The upper cabinet portion, which showed a tendency to become higher towards the end of the century to suit the greater height of the rooms, generally

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had a double hooded top, sometimes with and sometimes without vase-shaped finials at the corners and centre (Key IV, 2). The two doors had either mirror or wood panels with cyma and semi-circle heads as in Plate IX, p. 112. Above the slant top there were usually sliding candle brackets and there were sliding supports for the lid when open. This type of desk or secretary really belongs to the transition between the William and Mary and Queen Anne periods and continued to be made, usually with the modification of a straight top, till about 1730.

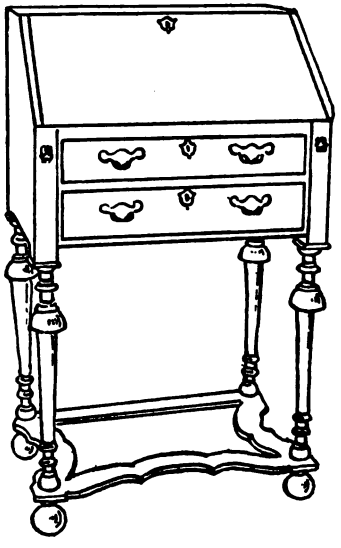


FIG. 7. Small Secretary with Typical Inverted Cup Legs and Shaped Flat Stretchers.
By Courtesy of Mr. R. W. Lehne, Philadelphia.

A third type was the narrow slant top desk on cup-turned legs with flat-shaped stretchers and bun feet like the piece shown in Fig. 7. Sometimes it was surmounted with a tall double-hooded cabinet with finial ornaments.

The fourth sort was the knee-hole secretary with a recess in the middle to make room for the knees of the writer. At the sides were tiers of drawers. The desk part either opened straight or with a slant flap, and there was usually no superstructure. Short cup-turned legs, shaped flat stretchers and bun feet were used or else straight bracket feet.

The fifth kind was the gate-legged desk having a slant flap opening on hinges at the bottom, six spindle-

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turned legs braced by serpentine flat stretchers at their shoulders and flat-shaped stretchers just above the feet. The two central legs swung out like the legs of a gate table to support the flap when the desk was opened. All the usual decorative processes were applied to secretaries and bureau-cabinets or bookcases.

CUPBOARDS

In this period the cupboards of earlier days were largely superseded by chests of drawers, cabinets and highboys. For the accommodation of china, the collecting of which had become fashionable, a piece of furniture was devised, for the description of which see "Cabinets" and Key III, 2. The three-cornered cupboard also made its appearance at the end of the period, having straight or broken pediment top, one or two doors above and one or two below, with occasionally a drawer between. Cupboards on six-legged stands are sometimes met with.

BUFFETS OR DRESSERS

Sideboards were not, as yet, but their place was taken by the dressers, Welsh dressers as some call them, and by the buffets and court cupboards in use during the preceding period. Some of the dressers were supported on legs, in others the substructure, enclosed by doors with characteristic ogeed panels, rested on the floor. The upper portion was open, with shallow shelves for platters and plate. Towards the end of the century small walnut side tables with wooden or marble tops and four, five or six straight legs of characteristic shape (see "Highboys") came into use.

MIRRORS

The more elaborate mirror frames found in England were carved by Grinling Gibbon, Cibber or their

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imitators. Pine or lime woods were generally used for this purpose. The plainer frames were of walnut, or sometimes of olive or ebony and were occasionally decorated with marqueterie in both England and America. They were small and square or rectangular and were composed of a broad ovolo band with smaller mouldings at the inner and outer edges. The top was usually adorned with the hooded *motif* formed of a semi-circle or a semi-circle rising from quarter circles, and there was often an additional embellishment of foliated fretwork. The glass was ordinarily bevelled. Besides these there were small swivelled mirrors supported between uprights rising from little stands with drawers which were placed on top of dressing chests. The tops of these small mirrors were often shaped like the panel heads of cabinet doors (Plate IX, p. 112). At this time mirrors were used for decorative purposes in the panels of cabinet and secretary doors.

CLOCKS

Both tall-case and bracket clocks were found in this period and were usually subjects for rather elaborate ornamentation. Marqueterie, oystering and lacquer were freely used in their decorations, particularly the tall-case clocks, many of which had a circular hole in the middle of the door filled with either clear glass or a bull's-eye. The tops frequently had the hooded or arched form. The dials were generally of engraved or chased brass.

MATERIALS

WALNUT. Walnut was such a favourite wood for furniture and so extensively used during this period that it is usually termed the beginning of the "age of

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WILLIAM AND MARY SEAWEED MARQUETERIE HIGH CABINET AND MARQUETERIE CLOCK
By Courtesy of Metropolitan Museum of Art, New York City

PLATE VII

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walnut." It was used as a groundwork and also as a veneer on a ground of oak or even a soft wood. Although small tables and chairs were occasionally made of walnut before this time, oak was used almost altogether for cabinet work down to the very end of the Jacobean period, except in rare cases where walnut was imported.

Oak. Notwithstanding the great vogue of walnut, oak was still considerably used by itself for cabinet work, particularly in country districts, or as a base or groundwork for the application of veneer or marqueterie of other woods. It was also employed for panelling or wainscotting.

Deal. Deal was used for panelling and also for heavy carving, such as cabinet stands, where the surface was to be gilt.

Pine, Pear-wood, Lime-wood and Cedar. These and several other soft woods were much used for elaborate carving that could ill be wrought in the harder woods, which were, of course, more difficult for the carver to manage. The surface was usually either gilt or painted.

Olive-wood and Ebony were used for small mirror frames.

Veneer Woods. Sycamore, laburnum, apple-wood, holly, box and many others were in constant use for inlay and marqueterie.

Upholstery Stuffs. From the very beginning of the period onward, upholstery for chairs, settees and stools commanded more and more attention. Backs, arms and oftentimes the seat framing were upholstered with a fixed covering, while movable or "squab" cushions, covered with the same goods, were placed on the seats. A settee usually had two squabs side by side.

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Squabs were even put on oak settles that were arranged with a cord and sacking bottom to receive them. Most stools and many chairs and settees had the seats upholstered with a fixed covering instead of squabs. The settlement of Huguenot textile weavers in England during the reign of Charles II, and the steady production of their fascinating fabrics bred a desire for more upholstered furniture where the gorgeous brocades and velvets might appear to advantage. The fashion obtained favour and reached its height in the ensuing periods with which we are now concerned. Gay coloured damasks, brocades and velvets were the stuffs chiefly used. Instead of the heavy fringes of Carolean days the favourite trimming consisted of wide galons of gold, silver or coloured braid. The same rich materials were used for bed hangings. Another highly prized covering for settees and large arm chairs was made of the elaborate needlework done in "tent stitch" or *petit point* by the ladies in emulation of the example set them by Queen Mary. Less expensive stuff, such as figured chintz, also afforded material for upholstery, hangings and curtains.

DECORATIVE PROCESSES

The usual decorative processes in the William and Mary period were turning, carving, painting, gilding, veneering, marqueterie and lacquering or Japanning, as it was frequently styled.

Turning. The practise of turning appreciably increased during this period, while that of carving on flat surfaces declined.

Carving. Carving in the round was considerably practised and, though Grinling Gibbon carved no fur-

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niture other than mirror frames, his school of followers executed much admirable and elaborate work.

PAINTING. Paint, in conjunction with gilding, was chiefly used on the legs and stretchers of chairs, settees and stools, either to match or contrast with the vivid colours of the upholstery. Framework was often painted black and parcel gilt to harmonise with lacquered furniture. A few examples occur of simple painted floral decoration.

GILDING. Ornate carvings in the round, such as console tables and stands for lacquered cabinets, were often wholly gilt, while painted legs and stretchers and sometimes whole chairs were parcel gilt.

VENEER. Veneer of walnut, either plain or oystered, and sometimes of other woods, was commonly set on a ground of oak or deal.

MARQUETERIE. One of the most popular decorative processes of this period was marqueterie, at times almost rivalling the fabrics in richness of effect. The marqueterie of the William and Mary period was cut out of thin layers with a saw and set in a surrounding surface of veneer of the same thickness, both veneer and marqueterie patterns being glued to the ground work or backing. This process showed an advance in dexterity over the marqueterie methods of the Stuart period, when the pieces forming the design were set in cavities gouged out of the surface to be decorated, a performance very much like filling teeth. In order to secure flat surfaces for marqueterie embellishment the contour of furniture was held in far greater restraint than formerly.

LACQUER. In the last fifteen years of the seventeenth century the passion for lacquer ware was so gen-

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eral that it was made not only by regular craftsmen but by amateurs as a pleasant diversion. The English lacquer has not the smooth, brilliant adamantine surface of the Oriental lacquer, nor has the English gold the same metallic lustre.

TYPES OF DECORATION

William and Mary types of decoration were much less complex than those of the Stuart period, though quite as effective.

Turning displayed the open twist or spiral, baluster and spindle forms, the details shown in Figure 4, and variations of them. Bun feet of several varieties must not be forgotten.

Carving in relief of this period contains a great many examples of the favourite Dutch cockle or escallop shell and occasionally specimens of acanthus, pendent husks and similar *motifs* are met with. Flemish scrolls and Spanish scroll feet are frequent. In the round carving we find flowers, fruit, terminal figures, heads and laurel swags. These, of course, occur on highly ornate and gilded stands and consoles.

Marqueterie patterns were mainly floral, although birds, animals, and even human figures sometimes occurred. During this period the acanthus pattern gradually superseded the flowers and towards the latter part gave way itself to the intricate seaweed design, which often occurred on the drawer fronts of chests and cabinets in two oblong panels with curved ends.

Lacquer evidenced an unmistakable western touch in the imitations of Oriental drawing. Conventional borders and diapers were also used. The ordinary

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ground colours were black, red, green and blue. The figures of course were in gold.

Aprons or plain stretcher underframings were shaped on the lower edge with the oft-recurring ogee or modifications of its curves.

STRUCTURE

Structure of cabinet work was straightforward and simple. There were no recessed or shaped fronts to complicate the joinery. Chair and table legs were firmly braced with stretchers. In some of the chairs the cresting was tenoned between the uprights which terminated in finials. Others, not as strong constructionally, had the cresting dowelled on to the tops of the uprights. In some chairs front legs are mortised to the seat rail, in others their tops are merely set into sockets in the seat framing.

MOUNTS

Knobs, pear-drop handles and drops of slightly different pattern, bails with plates plain or chased are

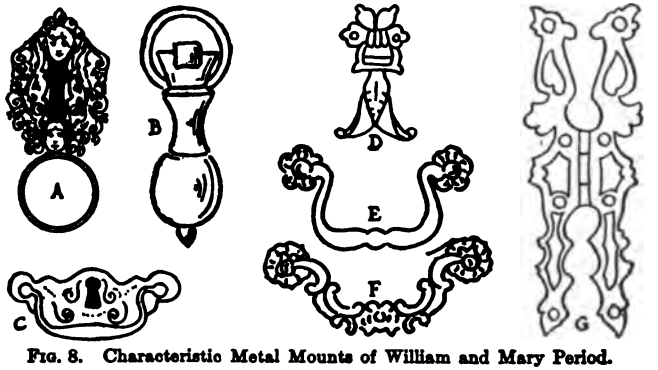


Fig. 8. Characteristic Metal Mounts of William and Mary Period.

the forms chiefly met with. Escutcheons and key-plates with cherubs' heads and also other elaborations are

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found on some of the cabinet work. On lacquer cabinets it was usual to have ornate chased and perforated hinges and key-plates.

FINISH

Furniture of the William and Mary period was frequently finished with oil and wax as in the Stuart period. This was especially true of the plainer walnut furniture. Much of the marqueterie furniture was finished by an application of white gum shellac dissolved in alcohol. This dressing was applied with a brush in thin coats and without a previous application of oil to the surface of the wood. After the necessary number of varnish coats had been given, a final polish was effected by rubbing with the mixture of beeswax and turpentine. This finish unfortunately rendered the wood liable to attacks by worms, which were attracted by the shellac. Walnut furniture that has never been treated with this finish or with any sort of varnish is much freer from the ravages of worms than furniture that has been polished with anything else than wax.

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CHAPTER IV

QUEEN ANNE AND EARLY GEORGIAN
1702–1750

Anne	1702–1714
George I	1714–1727
George II	1727–1760

THE period now to be treated is a long one but definite in its characteristics and easily grasped. The reigns of Queen Anne's two immediate successors are naturally and sensibly best treated with here for the reason that during a large portion of the early Georgian epoch the forms of furniture experienced little change and the process of mobiliary evolution was to be detected in ornamentation rather than in contour.

As we follow the history of furniture according to chronological sequence, the reign of Queen Anne seems always to have a sturdy, wide-awake character about it. We feel that modern England has indeed begun when we reach that point. The last vestige of romantic mediævalism vanished when James II, sung out of Ireland to the infectious tune of "Lilliburlero bullen allah!" fled across the Channel to France and left the way to the throne open to his little Dutch kinsman and rival. With the advent of the Stadtholder and his amiable consort, to whose apron strings, however, her positive spouse declined point blank to be attached, although she had far more right to the throne than he, new forces began to work and a period of transition set in.

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By the time of Anne's accession the new modern spirit had had a chance to grow and assert itself. One of the ways in which it did assert itself was in the evident desire and determination in all quarters to improve conditions of domestic comfort. The amenities of household equipment were more heeded and, furthermore, the spirit of improvement was more widely diffused than ever before. It was not only in the houses of the very wealthy that a general betterment was noticeable but in the dwellings of those in less affluent case the change could be discerned as well. This increase in the demand for creature comforts and conveniences, for finer houses and more furniture, meant, of course, that chair and cabinet makers throve apace.

Queen Anne furniture has certain clearly defined characteristics of form that enable one to distinguish it at once from antecedent types. In the chapter immediately preceding were rehearsed the peculiarly distinctive traits of William and Mary furniture. While there was the usual overlapping of styles we can say, however, with perfect assurance, that the forms we consider as typical of the William and Mary epoch were wholly discontinued in the early years of the eighteenth century and that the distinctively Queen Anne type developed and flourished for a long period of years, so that the furniture affinities of Queen Anne's day belong rather with those of her successors' reigns than with those of her predecessors'—hence the division adopted at the head of this chapter.

The typical forms of Queen Anne furniture are shown in the Chronological Key and the illustrations to this chapter, and are carefully described under the individual pieces. During her own reign the surfaces

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were for the most part plain, ornamentation being largely confined to the familiar and favourite shell (Fig. 1).

For the thirty or thirty-five years succeeding the death of Queen Anne, furniture exhibited no radical change in form but rather, as stated before, an elaboration of patterns, already well recognised, together with certain gradual minor developments in divers channels.

Mr. Herbert Cescinsky, in his admirable work, *English Furniture of the Eighteenth Century*, has sug-

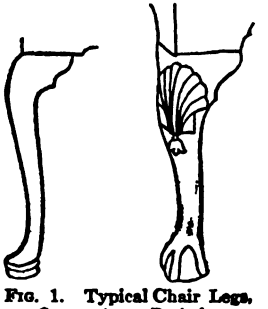


FIG. 1. Typical Chair Legs, Queen Anne Period.

gested a very lucid and comprehensive classification for the decorative types evolved during this era which we cannot do better than quote at this point. He says: "In dealing with the furniture of the years from 1714 to 1745, that is, from the accession of George the First to the middle of the reign of George the Second, it is inevitable that some system of classification is required. It is possible either to arrange examples in the order of their date, or to adopt the five-fold division of decorated Queen Anne furniture, carved with lion-heads, satyr-masques, or cabochon-and-leaf ornament and ar-

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chitects' furniture. The latter system is the more advisable, as although examples of the five classes necessarily exhibit, in their details, a tendency to overlap, the former would result in a mere jumble of specimens of every conceivable design and form, without any constructional or evolutionary relation whatever."

These fashions, for the sake of convenience, he roughly summarises as follows: Decorated Queen Anne, 1714 to 1725; the "lion period," 1720 to 1735; the "satyr-masque period," 1730 to 1740; the "cabochon-and-leaf period," 1735 to the rise of Chippendale to recognition as "almost the sole arbiter of the furniture fashions of England." The "architects' furniture period" is concurrent with all the four first mentioned.

The distinguishing characteristic of the decorated Queen Anne style is greater elaboration of carving than was formerly the fashion, the chief *motifs* being more cockle shells, occasionally with pendent husks below them (Key V, 4 and 6), distributed on the knees of chairs, settees and tables and the backs and seat rails of chairs and settees; vigorously carved claw-and-ball feet (Key V, 4) and boldly executed eagles' heads (Key V, 5) to terminate the arms of chairs and settees, the same design occurring also at times in the backs. The "lion period" brought lions' heads on the knees, backs and seat rails of furniture in place of the details mentioned with the foregoing vogue (Fig. 2, *A*). The feet were oftentimes lions' paws. "Satyr-masque" furniture had grotesque heads where before were lions' heads (Fig. 2, *C*). The grotesques, in turn, gave way to the "cabochon-and-leaf" *motif* which Chippendale used as an important factor in "the design-basis of his earliest manner" (Fig. 2, *B*). Georgian "archi-

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tects' furniture" comprised the larger pieces of cabinet work which were usually designed upon more or less architectural lines with pilasters and surmounting pediments (Plate IX, p. 112). From time to time during this early Georgian era we can discern rudimentary forms cropping out here and there that afterwards crystallised into distinct features under Chippendale's hand.

One of the most significant incidents of the Queen Anne-Early Georgian period was the popularisation of



FIG. 2. Knees of (*A*) Lion, (*B*) Cabochon, and (*C*) Satyr-masque, Phases of Early Georgian Furniture.

mahogany for chairs and cabinet work. Its entrance into popular favour from about 1720 onward was rapid. Fuller reference will be made subsequently to the circumstances of its introduction. Suffice it to say here that its use produced important modifications in both structure and form of decoration. Furniture patterns, however, that were in fashion prior to 1720 do not seem to have changed materially because of the prevalence of the new wood, except that they became lighter and more graceful, and we also find far greater elaboration of carving, to which mahogany lent itself particularly

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well. The time, barren of any striking originality, saw the craftsman bending his energies to the refinement and embellishment of accepted forms rather than the designing of new ones. Barring a few variations in chair back types, the most they apparently did in the



Fig. 3. Highly Carved and Gilt Leg.

way of invention was to devise or borrow new details of decoration to meet the constant demand of their patrons for a measure of novelty.

ARTICLES

A catalogue of the articles of usual occurrence embraces chairs, stools, settles, settees or sofas, day-beds, bedsteads, tables, chests and chests of drawers, high-boys and lowboys, cabinets, secretaries or bureau-cabinets, bookcases, cupboards, buffets or dressers, mirrors, guéridons or pedestals and clocks. There were also sundry minor pieces which it is not necessary to catalogue.

CONTOUR

A study of the contour of furniture in the Queen Anne-Early Georgian period shows, in the first place,

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QUEEN ANNE BLACK AND GOLD LACQUERED CORNER CUPBOARD

By Courtesy of Mr. Richard W. Lehne, Philadelphia

PLATE VIII

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the discontinuance of certain types that had enjoyed high favour in the days of William and Mary. To begin with, the perpendicular legs of chairs, settees, stools, tables and highboys with the inverted-cup turnings, shaped stretchers and bun feet, went quite out of fashion, being superseded by legs of cabriole form (Fig. 1). Backs of chairs, especially the backs of upholstered chairs, which had hitherto risen to a great height, were made lower, as were also the backs of settees. Cornices about the tops of double chests and cabinets lost their prominent ovolo or torus frieze (Fig. 4, *A*, Chap. III). The single and double hooded tops of cabinet work did not endure much longer but developed a modification that was occasionally met with till fairly late in the reign—a kind of modified ogee superstructure above the double hood *motif*. Arched serpentine or ogee cresting of upholstered chair backs also went out of vogue.

In the heads of door panels and in mirror frames, especially, and also in the backs of chairs, the wave or cyma curve, either singly or in combinations, was an important element of form (Plate IX, p. 112). Mr. Lockwood, in the latest edition of his *Colonial Furniture in America*—a most useful book—has succinctly dealt with this detail. He says: "Two cyma curves placed thus ∫ ʃ formed the design of the chair backs. A cyma curve thus ⎫ formed the cabriole leg. Two cyma curves placed thus ⌒ formed the scroll top found on highboys, secretaries and cupboards. When placed thus ⌒ they formed the familiar outline found on the skirts of highboys, lowboys and other pieces.

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Mouldings, cupboard openings, and the inner edges of mirrors were cut in the same curve."

Although carcase work had hitherto been rectilinear and continued so in the main, we nevertheless find occasional examples of kettle front cabinets and low chests of drawers. The swell of their fronts, corners and sides was less sweeping in curve than the later *bombé* fronts of the Chippendale period and was apt to be broken into several small curves. They were of distinctly Dutch inspiration. Backs of the better sort of chairs were "spooned" or shaped to accommodate the back of the occupant (Fig. 4, *B*). Backs of other chairs were straight or had a slight rake. Upholstered easy chairs were apt to have shaped wing head-rests and stuffed-over arms flaring outward (Key V, 4). Chairs began to be made without stretchers early in this period. Although the "square-back" chair came in long before that date (Fig. 7, *B*), the "hoop-back" chair (Fig. 4, *A* and *B*) continued to be made till about the middle of the century.

Cabinet work increased in height with the increasing height of ceilings and was frequently surmounted by pediments, unbroken, broken, rounded, swan-neck or, better still, to invent a term, serpentine or bow, all of them, however, of flatter contour than those occurring in later times. With the increased use of mahogany in the latter part of the period, structure tended to become lighter.

CHAIRS

The typical Queen Anne chair is a distinct and strongly characteristic piece of furniture not to be confounded with anything else. It is also a singularly

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beautiful and graceful creation and exceedingly comfortable. It has cabriole legs and a fiddle-splatted, hooped and "spooned" back (Key V, 7 and 10; Fig. 4). The uprights of the back, a few inches above the seat, break at a sharp angle and curve in towards the splat only to swell out again in a graceful, sweeping curve at the top, which goes over in a bow without break of line to the other upright (Fig. 4). Variations there were,

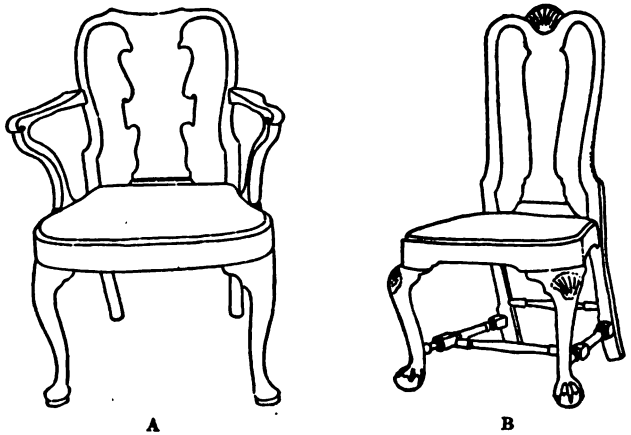


FIG. 4. *A*, Early Queen Anne Arm Chair; *B*, Early Queen Anne Side Chair with Stretchers.

of course, but the general type was unmistakable. The earlier chairs had stretchers (Fig. 4, *B*) to underbrace them, but these were dispensed with in most cases not long after the beginning of the period. Instead of a stretcher between the front legs there was a recessed stretcher (Fig. 4, *B*) connecting the two side stretchers, shaped, turned or moulded and either flat or rising. After the early disappearance of the stretcher it did not appear again, except in the cheaper turned furni-

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ture of farmhouse type, until Chippendale styles revived it. Early Queen Anne cabriole legs sometimes had hoof feet (Fig. 4, *I*, Chap. III), solid or cloven, and occasionally Spanish scroll feet (Fig. 4, *G*, Chap. III), the latter form occurring especially in early New England chairs of the period, with straight turned legs. The usual form of foot, however, was the "Dutch" or club foot in one of its varieties (Fig. 1); pointed, slipper or round-cloven hoof feet appeared again later when claw and ball and paw feet came into vogue. The

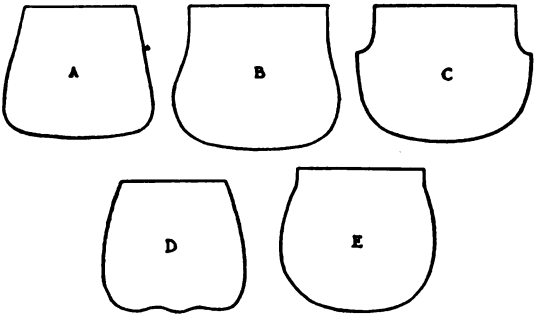


FIG. 5. Typical Shapes of Queen Anne Chair-seats.

web foot (Fig. 8, *A*) occurs at this time. The common *motif* of carved decoration for the cabriole knee was the cockle shell, except in the cases noted in the introduction to this chapter. Back legs were either quadrangular or rounded.

Seats varied in shape (Fig. 5) but were usually rounded or had at least rounded corners in front, and sometimes compound curves were introduced, giving the front of the seat a serpentine outline and projecting the rounded corners like the bastions of a fortress. Seat rails or frames were ordinarily straight, except

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for the carved shell ornament often found in the middle of the front.

Backs also varied in shape but held to the main characteristics of outline till the influence of Chippendale and his contemporaries began to be strongly felt. Some of the early hooped backs, though "spooned" in profile, had uprights rising straight from seat to cresting without angular or concave break like the side of

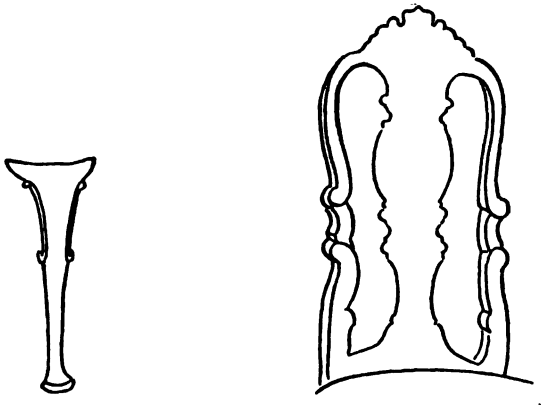


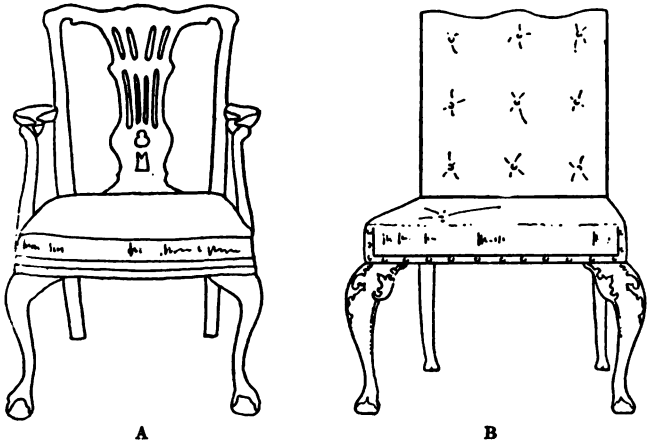
Fig. 6. Back and Leg of Chair typical of Late William and Mary and Early Queen Anne Epoch.

a fiddle. Then, again, there are instances of two such sharp curving breaks (Fig. 6) in each upright instead of the customary one. We sometimes find double-rail hooped backs (Key V, 5) where the splat terminates in a hooped cresting and above this, quite separate from it, is another hooped top rail connecting with the upright. In the New England and New York rush-bottomed chairs with straight turned legs, Spanish feet and turned stretchers, the pronouncedly Dutch form of back, with the uprights of unbroken line (Fig. 8, *B*),

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was usually found. The banister-back, being a vigorous and virile type, persisted for a time.

At different dates the splats displayed variations in form, but an approximation to the fiddle shape was always traceable. Nearly all of the early splats were plain, often covered with veneer of burr walnut. Later, in the decorated period (see Introduction to Chapter)



A B

FIG. 7. *A*, Pierced Splat-back Arm Chair of Early Georgian Type; *B*, Square-back Upholstered Chair of Queen Anne-Early Georgian Period.

ornamentation was added, at first on the edges and, last of all, came the pierced splat (Fig. 7, *A*) in the process of development.

Many of the earliest hoop-back chairs retain a high carved or moulded cresting above the splat, a survival of the high and elaborate cresting of William and Mary days (Fig. 6). But this cresting soon disappeared and we find in its stead only a simple cockle shell (Key V, 10), or else a hollowed space suggesting a head rest (Fig. 4, *A*).

Wing chairs had a comfortable flare (Key V, 4),

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easy, flowing lines and cabriole legs, for the most part without stretchers. Some of the upholstered arm chairs with wooden arms had backs that followed the curving contour of side chairs. Arms were shaped and flared (Fig. 4, *A*) outward, the supports being broadly chamfered and curved and attached to the sides of the seat frame. In the rush bottomed arm chairs with straight turned legs, the arm support was an extension of the front leg.

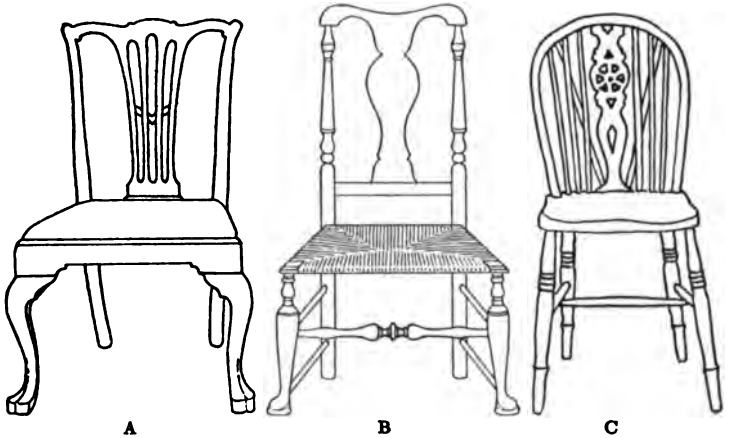


FIG. 8. *A*, Pierced Splat-back Chair; *B*, American Rush-bottomed Colonial Chair of Period with Dutch Feeling; *C*, Windsor Chair of Early Form.
By Courtesy of Mrs. H. Genet Taylor, Camden, N. J.; Col. William J. Youngs, Garden City, L. I.; and James M. Townsend, Jr., Esq., Mill Neck, L. I.

Another type of chair had a broad square, or approximately square, upholstered seat and a square upholstered back (Fig. 7, *B*). The seat rail is covered by the upholstery which comes close down to the tops of the cabriole legs.

It must not be forgotten that the Windsor chair (Fig. 8, *C*) came into being during this period and has retained undiminished popularity ever since. The

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earliest forms had either straight plain legs spreading outward or else simple cabriole legs with club feet. Oftentimes a central rudely-pierced splat was introduced into the back between the spindles (Fig. 8, *C*). Fan backs and hoop backs, as we know them, in Windsor chairs mark a later development (Chap XIV, Fig. 5).

The early Georgian or Hogarthian chair (Plate XI, p. 126) is worthy of special notice on account of its slightly different contour and proportions. In all the Hogarthian pieces the curve of the cabriole is much less flowing and all the proportions are seemingly heavier, although a great deal of this feeling is produced by the approximately straightened (Fig. 9) leg and the heavy shoulder of the cabriole. The so-called Hogarthian pieces constitute an interesting episode of design in the Early Georgian period.

The variations from the typical Queen Anne shape that came into evidence in the latter part of the Early Georgian period really foreshadow Chippendale modes and will be dealt with in that chapter. The decorated types of Queen Anne and Early Georgian chairs were substantially the same as the earlier type in contour and the successive phases of ornamentation—eagles' heads, lions, satyr-masques and cabochon-and-leaf—are treated in the introduction to this chapter and in the Section on Types of Decoration.

STOOLS

Stools continued in popular use during Queen Anne's reign. Indeed people were so accustomed to using them that they would have missed them sadly had they suddenly been obliged to do without. There were stools both long and short and they followed the styles

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prevalent in the chairs. The long stools often had "squab" or loose cushions.

Forms and settles, as in the preceding period, continued to be made of oak in the country districts, where they were extensively used and where manners of living did not change as rapidly as in the cities.

SETTEES

The typical Queen Anne settee differed from the William and Mary settee in that it had usually a perfectly straight slightly arched back, having got rid of the double hoop. As a rule the back was also much lower than the back of the William and Mary settee. The legs were cabrioled. The arms flared outward and were generally rolled over and stuffed. Sometimes they were carried up at the back to form wings. The next step in the progress of the settee was to have carved arms padded with upholstery for elbow rests. Then came carved and shaped arms without pads, and a back following the general contour of the hooped chairs. Last of all came the double chair back settee without upholstery, save on the seat, which followed the lines of chairs, and was in reality simply two chairs made into one (Key V, 6).

DAY-BEDS

Day-beds continued in popular use during the Queen Anne period and were made upon graceful lines similar to the chairs and settees. They usually had three or four cabriole legs to a side and rolled over or cabriole shaped head rests.

BEDSTEADS

The bedsteads of Queen Anne's day and of all the early part of the period called by her name had tall slender, round, square or octagonal posts that bore

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aloft a high tester. It was usually the case that posts, tester, headboard and base were all upholstered or strained with some sort of fine goods, velvet or the like, and showed little or none of the woodwork, just as in the preceding period. Bedsteads of the early Queen Anne period are so rare that it has often been asked what the people slept in. As a matter of fact, the humbler classes seem to have slept very largely in truckle beds, the yeomanry and lesser gentry in the old beds of a former day and only the wealthy indulged in the extravagance of these magnifical upholstered creations.

In early Georgian times it became again the fashion to carve bedposts (Plate X, p. 120), and we find the usual forms of ornamentation employed around the lower part and foot, the upper part being merely rounded or fluted. In the simpler bedsteads, the lower part of the posts was often plainly squared with block feet. Sometimes there were low headboards and sometimes not. Posts still towered to a great height. The back posts were almost always plain, while the front posts had more care bestowed on them. This was because the back posts were then wholly concealed by the curtains. Occasionally ornate testers are found, but more often only the tester frame, which was wholly covered by valances and hangings. The surest indications of age in bedposts, so far as contour is concerned, are great height and slenderness.

TABLES

Queen Anne's day was a time of small tables or tables to be used at the side of a room. In the more pretentious houses we have the gorgeously carved and

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QUEEN ANNE WALNUT BUREAU BOOKCASE
In Possession of Abbot McClure, Esq.,
Philadelphia



QUEEN ANNE MAHOGANY CORNER CUPBOARD
EXAMPLE OF "ARCHITECTS' FURNITURE"
By Courtesy of Messrs. Gill & Reigate, Oxford Street,
London

PLATE IX

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gilt structures with marble tops, but they were not articles of common use. Gate tables, of course, continued to enjoy great popularity and were always made in considerable numbers to supply a constant demand. The tables of most general utility that seem to have been used for dining tables, when gate tables were not used, were the cabriole-legged, drop-leaf (Fig. 10) tables with club feet or claw and ball feet and ogeed aprons at the ends. They were ordinarily four or five feet long and when the leaves were extended and the

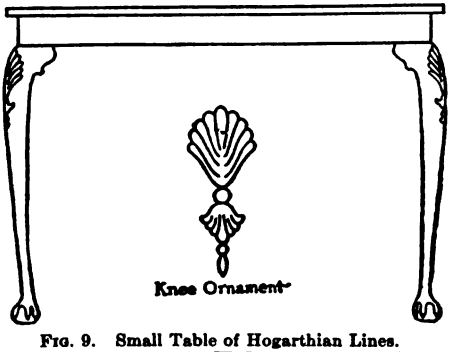


FIG. 9. Small Table of Hogarthian Lines.
By Courtesy of Mr. R. W. Lehne, Philadelphia.

legs, one at each end, pulled out to support them, six or eight people could be accommodated very comfortably. From about 1715 onward they were in common use for dining purposes. There were also larger tables made on the same principle with more legs for extension.

Tea tables of oblong shape had slender cabriole legs and occasionally had a raised rim, while others had the edges shaped with the accustomed ogee, cyma-curve and semi-circle forms. The underframing was shaped in the same way. Card tables with turn-over hinged tops made their appearance. The corners were

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"dished" to hold candlesticks and there were four shallow oval wells for coins or chips. In some cases the corners were blocked or rounded where the legs joined the underframing. There were also circular tripod tables later in the period. Small bedside tables or work tables with shallow drawers were found, and some of the "turned" tables with straight legs continued to be made.

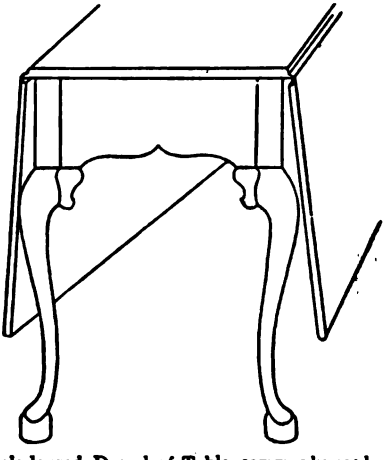


FIG. 10. Walnut Cabriole-legged, Drop-leaf Table, commonly used as a Dining Table. In the Possession of H. D. Eberlein, Esq.

Many of the sideboard and console tables with marble tops were very sumptuous affairs with ornately carved and gilt bases in which sphinxes, eagles, griffins, human figures, animals, flowers and conventional rococo ornament played a part.

CHESTS OF DRAWERS AND CHESTS

Chests of drawers continued to be made in two sections but the most usual form had but one section and was low enough to use conveniently as a dressing stand. They had usually three to five drawers. The chests in

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two sections, though still made with the upper portion slightly smaller than the lower, were practically displaced in popular esteem by the highboy, which was a far more graceful article of furniture. These double chests of drawers, "tallboys" or chests on chests often had the corners and bracket feet chamfered and the

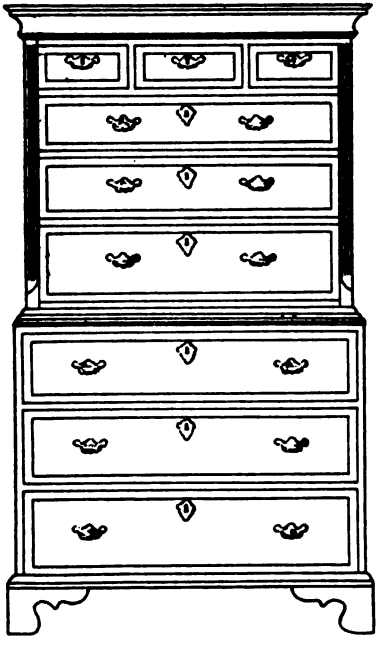


Fig. 11. High Double Chest, with chamfered and fluted pilaster corners and straight bracket feet.

chamfered edge delicately fluted. When the corners were not chamfered they were frequently adorned with fluted pilasters and carved capitals or, in later pieces, with narrow fretted panels. The tops were sometimes straight, sometimes surmounted with rounded broken pediments formed from a hooded cornice centred in a

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graceful vase finial, with finials at corners to match, or with pediments of other character in use at the period (Fig. 15; Plate IX, p. 112). The edges of drawers, instead of being flush with the stiles and rails, frequently overlapped slightly and no half round mouldings or beads were used in such cases. The lower part of these chests usually had three drawers and the upper four, the topmost space being divided for two or three small drawers. The ordinary low chests with a lifting lid (Fig. 12) were in constant use, but were not made to

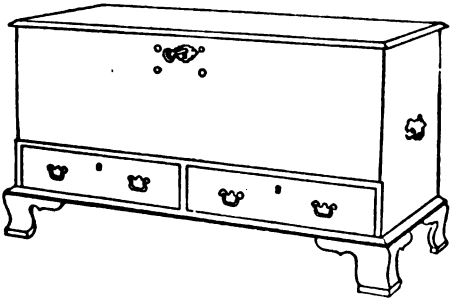


Fig. 12. Queen Anne Low Chest with Drawers.
By Courtesy of Mr. A. F. C. Bateman, Philadelphia.

any great extent after about 1740. Some of these low chests in the Colonies had movable bases and were meant to be carried on the backs of sumpter mules and horses. Such chests were also made to be set one on top of another. These low chests, particularly in America, were apt to have a till and a secret drawer inside at one end and some of them had one or two drawers at the bottom. For both chests of drawers and chests straight bracket feet were customarily used, although occasionally bun feet are found, as well as chamfered bracket feet.

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HIGHBOYS AND LOWBOYS

The age of Queen Anne is essentially an age of graceful highboys and lowboys (Key IV, 1 and 3). Fortunately they were made in great number and a goodly percentage has come down uninjured to our own day. They have four well proportioned cabriole legs and the highboys are made, usually, in two sections with either a straight top or a broken, scrolled or swan-neck pediment to finish them (Fig. 15). Segmental tops, also, are found but are not as common as the

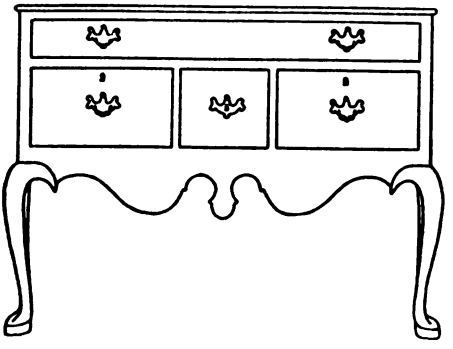


FIG. 13. Lowboy with Shaped Apron and Pointed Club Feet. By Courtesy of Col. William J. Youngs, Esq., Garden City, L. I.

others. The upper part is detachable from the lower, so that the lower half may really be used as a lowboy (Fig. 13). Both sections have drawers and usually are ornamented with a cockle shell or sun ray *motif* on one of the middle drawers or some modification of the cockle shell. Of course lowboys were made separately and used as dressing tables, but what is said of the lower part of highboys applies equally to lowboys. In one type of highboy the lower section had two long drawers or the equivalent in smaller drawers. The apron was

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comparatively straight and only relieved by some pendant-like shape with small cyma curves (Fig. 13). The other type had one deep drawer or two shallow drawers at each side with a shallow drawer in the centre and the apron was much more shaped and ogeed with cyma



Fig. 14. Typical Outline of Shaped Queen Anne Apron.

curves (Key IV, 3). Sometimes the straight topped highboys were surmounted by a pyramid of graduated steps for the display of bric-à-brac.

CABINETS

During much of the period elaborately carved and gilt stands (Fig. 3) continued to be made for lacquer cabinets. Also high stands of simple lines, not gilt, were considerably used for the same purpose. Besides these there were cabinets with chests of drawers in the lower part and the upper part closed, with two doors which, being opened, revealed tiers of small drawers for curios. Some of the cabinets had glass doors and shelves for rare china. The tops were straight, as a rule, and the contour was generally the same as that of high double chests. Lastly, there were cabinets with drawers below, either straight or kettle-fronted, double glass doors above and shelves for the display of china and shaped tops. They belonged early in the period.

BOOKCASES

The age of Queen Anne was not a period of numerous books in the average house, but in the latter part

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of the Early Georgian era bookcases were made to some extent independently of the secretary or bureau bookcases. They ordinarily had two panelled doors in the lower part and glass doors above. In details of structure and ornamentation they followed the other large cabinet work of the period.

SECRETARIES OR BUREAU BOOKCASES

There was considerable variety in the writing furniture of the period. First of all, there was the bureau bookcase (Plate IX, p. 112, and Key IV, 2), almost identical with the type found at the end of the preceding period. This was slightly varied by the form with straight or scrolled broken pediment tops and rectangular panelled doors, and occasionally the addition of fluted pilasters at the corners (Fig. 11). Still a third variety had the slant-top desk portion supported on cabriole legs with the upper bookcase or cabinet superstructure like those in the preceding types. There were also slant-top desks with drawers below but without a cabinet section above and slant-top desks (small) supported on cabriole legs. A slightly later form had slant top, three drawers below and short cabriole legs (Key V, 9). Towards the end of the period there were writing or library tables with tiers of drawers at each side extending to the floor and the central part open for the legs of the sitter.

CUPBOARDS

Cupboards, three-cornered (Plate VIII, p. 102) and straight, were favourite pieces of furniture and received much attention in the way of ornamentation. There

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were also hanging corner cupboards. In corner cupboards the doors were sometimes circular fronted, so that the whole piece of furniture filled a quarter circle (Plate IX, p. 112). Tops of cupboards of all varieties were both straight and shaped (see Fig. 15). Plate IX, p. 112, shows a good example of what was known as "architects' furniture," large pieces designed with a distinctly architectural feeling. This tendency to architectural detail was noticeable in much of the large cabinet work. Broken and scroll pediments as well as

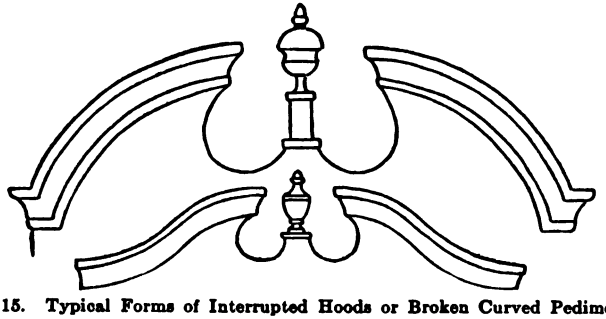


FIG. 15. Typical Forms of Interrupted Hoods or Broken Curved Pediments.

straight pediments also occur (Fig. 15). A division is ordinarily made between the upper and lower sections, the lower having a door or doors with a drawer above and the upper having only a door or doors of taller dimension. The upper portion was often glazed with square panes.

BUFFETS AND DRESSERS

Long buffets or dressers were made with the characteristic cabriole legs, club feet and shaped aprons. They were made both without and with an upper part containing open shallow shelves for platters and plate

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EARLY GEORGIAN MAHOGANY BEDSTEAD
By Courtesy of Richard A. Canfield, Esq., New York City
PLATE X

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(see Fig. 16), and the lower part contained drawers. They were not infrequently of oak banded with king-

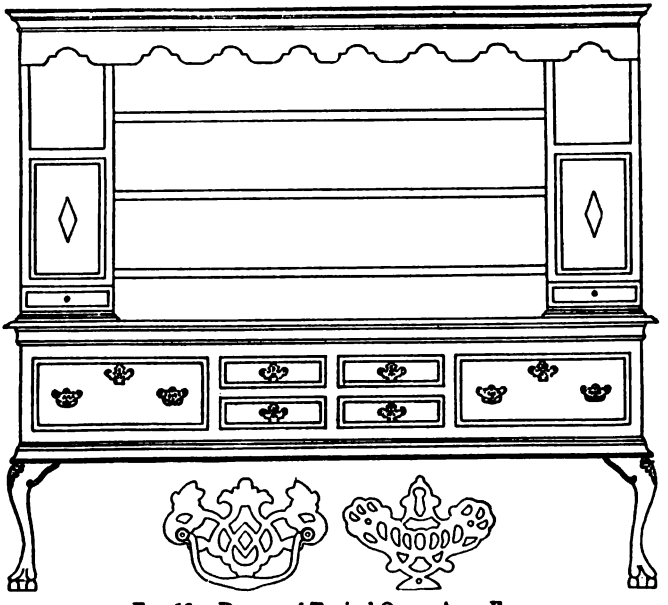


Fig. 16. Dresser of Typical Queen Anne Form.
By Courtesy of Mr. R. W. Lehne, Philadelphia.

wood or rosewood. Sideboard tables (see Tables) with marble tops were largely used in dining-rooms.

MIRRORS

The shape of the typical Queen Anne mirror is that illustrated in Figure 17. Both large and small had broad ovolo moulded frames shaped with the double cyma *motif* at the top. In the tall mirrors the glass was usually in two sections and bevelled, the upper piece overlapping the lower without wooden moulding to mark the boundary. Mirrors of this shape were often highly carved and gilt. Small mirrors of much this

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same shape were supported between uprights on little stands of drawers that were set on tops of dressing tables or single chests of drawers. Another type of mirror was slightly later and showed distinct traces of architectural feeling, being surmounted with a pediment, broken or unbroken, having "dog-ear" trims at

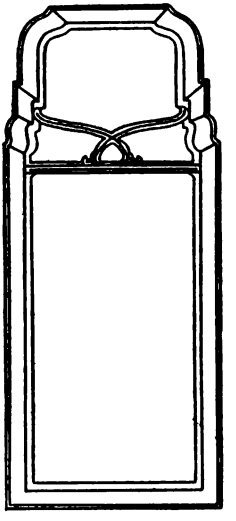


FIG. 17. Mirror in Black Frame with Gilt Lines. Brought to Philadelphia in 1711. By Courtesy of Miss Susan Matlack Carpenter, Camden, N. J.

the upper outside corners and displaying much gilded ornament along with the well chosen walnut. This type was really Early Georgian rather than Queen Anne.

GUÉRIDONS OR PEDESTALS

These pieces of furniture for holding candelabra were found in the houses of the wealthy and were elaborately carved and gilt, but occasionally examples are

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found of plain wood and usually in forms suggesting survivals of type from the preceding period.

CLOCKS

The tall-case clocks and bracket clocks of the Queen Anne period at the beginning closely resembled those of the former reign. Brass dials were still in general use. Tops were straight, rectangular, ogival domed with brass ball or vase ornaments at summit and front corners, or single arched like the old William and Mary hood.

MATERIALS

Walnut. The wood of chief importance in this period is walnut, used both solid and as a veneer. The native English walnut of Queen Anne days is somewhat lighter in colour than the imported walnut, extensively used in earlier times, a good deal of which came from Holland and France. There was a plentiful supply of excellent walnut in America, especially in Pennsylvania, and it was used here from the first.

Oak. Notwithstanding the overwhelming popularity of walnut, oak was still used to some degree by chair and cabinet makers, particularly in rural districts in England. It was not used to any considerable extent in America.

Mahogany. Although Sir Walter Raleigh is credited with the introduction of mahogany into England, it was very rarely and sparingly employed in English furniture making till the early part of the eighteenth century. From about 1720 onward it was extensively used, though it did not wholly supersede walnut in public favour till many years afterward. Its use began in the American Colonies about the same time or

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perhaps slightly earlier. We have records of some Philadelphia mahogany furniture that was made a few years prior to the foregoing date. There is at least one well authenticated piece of mahogany in the State of New York, the gate dining table in the Van Cortlandt Manor House at Croton-on-Hudson, that was brought here from Holland in 1638. Doubtless there are other pieces of Dutch origin in America dating from approximately the same time.

Pine, Lime and Chestnut. These woods were used for elaborate carving that was to be covered with gilt. They were also used as groundwork to be veneered and lacquered in the same way as oak.

Pear, Beech, Elm and Yew. These woods were used in much the same way as pine and were largely employed by country joiners.

Marqueterie Woods. Various woods such as those enumerated in previous chapters were used for marqueterie and inlays.

Upholstery. Damasks, brocades, velvets and needlework in "petit-point" were used as furniture coverings for the more expensive and elegant articles. Chintz was used for less pretentious requirements.

Marble. Marble was employed for the tops of heavy gilt console or sideboard tables.

DECORATIVE PROCESSES

As in the preceding reign, the decorative processes embraced turning, carving, painting, gilding, veneering, marqueterie, inlay and lacquering.

Turning. The turning of the Queen Anne-Early Georgian period, though not obtrusively ornate, was thoroughly well done, as a look at chair and table legs and stretchers will show.

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CARVING. Beyond the favourite cockle or escallop shell and the slight embellishment of knees, ear-pieces, and feet, carving was not largely practised on chairs, tables and general cabinet work of the early years of this period. Mirror frames, however, and the elaborately carved and gilt console and sideboard tables constituted a conspicuous exception. During the latter part of the period, beginning with the "Decorated Queen Anne" epoch, which came in about 1714, elaborate carving is found on chairs and tables and occasionally on cabinet work. It is notable for its bold and vigorous execution. Until the "cabochon-and-leaf" epoch, the carving is apt to be in strong relief.

PAINTING. Furniture was sometimes painted white or perhaps another colour and parcel gilt. Large pieces of architectural furniture so treated were often very effective.

GILDING. Gilding was applied as a coating to wood elaborately carved and carefully prepared. It was also used to pick out and embellish portions of carving or turning on walnut and mahogany furniture (Key V, 4).

VENEERING. Veneering was used for its rich, warm effects on flat surfaces of cabinet work and in the splats of fiddle-back chairs until supplanted by the ascendency of mahogany. It was often effectively employed on drawer fronts and in panels while the rails and stiles were solid. It was even used in conjunction with carving on the splats of chair backs.

MARQUETERIE AND INLAY. Though these processes were still practised to some extent in the first half of the period, the taste for them was gradually dying out.

LACQUER. Having passed the stage of being a fashionable fad, lacquer held its ground on its own intrinsic

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merits as a valuable decorative factor. We find many beautiful examples both in black and in colours—red, green, blue and yellow. It was sometimes, however, grievously misapplied.

TYPES OF DECORATION

TURNING displayed no particularly distinctive forms. The occasionally somewhat intricate turned forms of the preceding William and Mary period went quite out of fashion. Vase, ball and ring turning and baluster turning remained in style.

CARVING in the earlier part of the period was confined largely to representations of the escallop or cockle shell ornament to be found on the cresting of chair backs, in the central part of the seat rail and on knees of highboys and lowboys as well as on the knees of many of the fiddle-back chairs. The escallop shell was also found as a central decorative *motif* on the drawers of highboys and on the aprons of various pieces of cabinet work. Both convex and concave forms appear. Pendent fuchsia flowers and honeysuckles are met with occasionally in conjunction with cockle shells, especially on the knees and upper portions of the legs of some of the fiddle-backed chairs. When cabriole legs did not terminate in hoof and ball, club, web or slipper feet they were ordinarily carved with claw and ball and the work was wrought with more boldness and precision than was customarily the case at a later date.

One exception to this early simplicity in the matter of carving is to be noted in the case of the ornate gilt console and side tables and some of the mirror frames upon which a wealth of painstaking detail was lavished. Animals, birds and human figures (Fig. 3), boldly

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HOGARTHIAN HOOPBACK, PIERCED SPLAT MAHOGANY CHAIR
By Courtesy of Mr. C. J. Dearden, New York City



STRAIGHT TOP UPHOLSTERED QUEEN ANNE SETTEE
By Courtesy of Messrs. E. J. Holmes & Co., Philadelphia

PLATE XI

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carved in the round supported these tables, while the framing and other parts displayed successions of evolutes, drops and swags and sundry classic repetitive details.

With the incipience of the "decorated Queen Anne" style about 1714 we find a great elaboration of carving, particularly upon chairs and settees, whose arms were frequently terminated with eagles' heads strongly executed. Besides eagles' heads, rosettes, tassels, acanthus and sundry floriated scrolls were introduced as opportunity offered.

With the beginning of the "lion period," about 1720, vigorously wrought lions' heads and feet in the form of furred paws were added to the list of carving details and are valuable indications of approximate date.

The "satyr-masque period," beginning about 1730, intensified the grotesque element in carving and, as the name indicates, brought in the satyr masque in various forms which appeared on the knees, seat rails, backs and arms of chairs and settees, the cresting of cabinet work and the framing of tables where erstwhile had been cockles, then eagles' heads and then lions' heads, which the satyrs supplanted in great measure. During all these sub-periods the cockle shell persisted with singular vitality and varying degrees of popularity.

By 1735, when the "cabochon-and-leaf period" may be said to have begun, we find this *motif*, either in concave or convex form, borrowed from the cabinet makers of the court of Louise Quinze, just as the lions' heads and satyr masques had been borrowed from German designs, becoming immensely popular at the expense of *motifs* that had hitherto enjoyed great vogue.

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MARQUETERIE AND INLAY were both going so rapidly out of fashion that no new decorative types were developed. For what little ornamentation of this sort was practised at the very beginning of the period, William and Mary designs were made to serve.

LACQUER types of decoration experienced a change. Before the time of Queen Anne, the chief and best examples of lacquer were to be found in the cabinets which ordinarily stood upon gorgeously carved and gilt stands. These cabinets were for the most part decorated with bold sprays and branches of trees and shrubs, with here and there human forms, animals, birds or fish.

In the early years after the accession of Queen Anne, the fashion changed. Lacquer was applied to everything—chairs, tables, cabinets, highboys, secretaries and cupboards. The patterns became more strongly pictorial and often closely resembled the designs of landscapes, houses, gardens, people and bridges to be seen on old platters and plates.

STRUCTURE

By the beginning of the Queen Anne period the curvilinear element had become firmly established in English furniture making. Chair seats displayed simple and compound curving outlines; kettle or swell front china cupboards or curio cases and chests of drawers testified to the skill of the cabinet maker; segmental and swan-neck pediments soared towards the ceiling; the graceful cyma curves, single or in combination, lent a fascinating charm to panels, doorheads and mirrors. With the increasing height of the ceilings, cabinet work assumed taller proportions. By the beginning of the

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eighteenth century, chair and cabinet makers had learned to work more skilfully in walnut, and the furniture they shaped was lighter and more graceful than the product of the preceding period. Furniture was made of walnut throughout and the practise was gradually abandoned of veneering walnut on oak, although it was still done where an especially fine burred effect was desired in panels, doors or drawers. Stretchers also went out of common use early in the period.

MOUNTS

The elaborate pierced and chased mounts of the lacquer cabinets of the William and Mary period and the other varied and somewhat ornate key-plates, scutcheons and knobs went out of style in Queen Anne's time and were replaced by plainer brass work. Handles were usually of the bail pattern and scutcheons were sometimes plain, sometimes pierced and sometimes slightly chased. Oval key-plates were also found.

FINISH

What was said under the head of FINISH in the William and Mary chapter applies with equal force to the furniture made during the Queen Anne-Early Georgian period.

The oak furniture that continued to be made for cottages and farmhouses was usually given the traditional finish of oil and wax, although, no doubt, occasionally oak pieces received a dressing of the varnish made with gum shellac and alcohol that became popular at the end of the seventeenth century.

Walnut furniture, though sometimes oiled and waxed, was ordinarily finished with the shellac and al-

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cohol varnish, brushed on, without previous oiling, and polished with wax, or else was treated with one of the other varnishes that seem to have come into vogue under the influence of the great popularity enjoyed by the various kinds of lacquered and Japanned ware. For full particulars concerning the making and use of these varnishes the reader may consult the "Treatise of Japaning and Varnishing" by John Stalker and George Parker, published at Oxford in 1688.

Mahogany, during this period, was given the same finish as that just described for walnut furniture.

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CHAPTER V

LOUIS QUATORZE AND LOUIS QUINZE

Louis XIV	1643–1715
Louis XV	1715–1774

"WHAT France thinks to-day the rest of Europe will think to-morrow." This dictum was uttered a good many years ago. It was largely true then and has been so ever since. Furniture styles were included in this most comprehensive category, and quite properly so, for France set mobiliary fashions every whit as much as she did the fashions for wearing apparel.

England, despite her insular position, in no wise escaped the pervading French influence. From the Jacobean period—the first with which we are concerned in this volume—down to our own day, the French touch in the styles of English furniture has been manifest in one form or another and in greater or less degree according to circumstances. Sometimes the French tendencies suffered a temporary eclipse, as in the William and Mary period, when Dutch ascendency was at its height.

Even then, however, French textile workers, domiciled in England, designed and wove the gorgeous fabrics that helped to make that multi-coloured epoch of furniture one of the most dazzlingly brilliant in English history and infused a goodly share of their native grace and intuitive artistic feeling into the product of their looms.

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Again, at times, we find French feeling strongly in evidence, as in much of Chippendale's work or the designs of Sheraton, and sometimes, indeed, it dominates the whole field, carrying all before it as it did in the Empire period. Occasionally French forms were deliberately copied, as we shall see in some of Chippendale's choicest pieces, but usually the Gallic bias was partially disguised under a shell of English adaptation —a French voice speaking out of an English body.

The practical result of this influence will be shown in the following chapters, and the subject is greatly clarified by the present survey in its proper chronological relation to English adaptations of Gallic forms and *motifs*.

These English adaptations might be passing good or villainously bad. It depended entirely on the individual skill and taste of the adapter. All the same, let the expression of the moment be what it might, the French leaven was there and working.

What was true of English furniture was, of course, true of American furniture in Colonial and post-Colonial times. In fact, in the early part of the nineteenth century, our great grandparents went to even greater lengths in their homage to French taste than ever their British cousins did, owing, doubtless, to the active sympathy of France in the struggle for American Independence and the subsequent visit of the popular La Fayette.

The long enduring Louis Quatorze and Louis Quinze periods, rich in varied furniture developments, wrought such marked results in the form and adornment of English cabinet work and chair making that we must know somewhat of the general characteristics of each

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style if we would really understand the course of evolution on British soil.

When Louis XIV was delivered from the narrow bondage, under which his early years were spent, his mind was firmly set to be absolute master of his kingdom and rule right royally. Now that the gloomy restraint of severe tutors and the parsimonious management of Mazarin were things of the past, the pendulum swung to the opposite extreme and the young monarch burst forth into a reign of unparalleled and magnificent extravagances. Efficient ministers, who supplied the enormous sums necessary, ably served him in his efforts to glorify his court and all its appointments. The greatest artists and craftsmen France could produce vied with each other in executing his princely plans.

Colbert's scheme of quartering them in the Louvre and giving them constant occupation worked well both for the sake of economy and the amount of work actually achieved by their systematic employment in the palace studios. The furniture they designed and made was sumptuous in the extreme and, along with the other equipments of the royal households, contributed not a little to Louis's title to his sobriquet "the Sun King."

In all the splendour of his long reign of gorgeous pomp and pompous gorgeousness there was, nevertheless, a distinct touch of severity. With all the gold and glitter and wealth of living colour there was a feeling of austere and rigid formality that the profusion of elaborate ornament tended, perhaps, to enhance rather than mollify; and when death removed "Le Grand Monarque" from a nation deeply thankful for the deliverance, both court and people were ready for a new style, dominated by a note of softer grace.

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The style of the Regence voices a new influence. Thence onward furniture and decorations were in lighter vein. With a new generation of artists and craftsmen, imbued with new conceptions, ready, when he took the reins of government into his own hands, to do the bidding of the Fifteenth Louis and carry out the programme of lavish expenditure inspired by Madame de Pompadour, French furniture fell into a riot of bewildering variety.

During the Louis Quinze period we find more diversity and flexibility of style than in the preceding reign. The process of evolution works more rapidly. Through all the forms, however, the curvilinear principle is plainly dominant in contrast to the Louis Quatorze furniture in which the principle is rectilinear despite the abundance of ornate embellishment.

In this important respect the change that took place between the mobiliary styles of the Louis Quatorze and Louis Quinze periods is analogous to the change that took place in England between the end of the Jacobean or Stuart period and the early years of Queen Anne's reign.

ARTICLES

Space forbids and there is no necessity that we should enter into a detailed catalogue of all the articles of furniture used in the reigns of Louis XIV and Louis XV. It will serve the present purpose and sufficiently amplify the principal characteristics of style—particularly the characteristics that visibly influenced English furniture—if we enumerate the chief objects.

The list includes chairs, stools, or tabourets, canapés or sofas, bedsteads, tables, consoles, cabinets, com-

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modes, armoires, bureaux or escritoires, torchères, mirrors and clocks. Besides these there were all kinds of *meubles de luxe.*

CONTOUR

The kernel of the whole matter is reached by saying that in Louis Quatorze furniture the structural lines were almost invariably perpendicular or horizontal—in other words, rectilinear—while in furniture of the Louis Quinze period the cabinet-makers apparently preferred to curve their structural lines.

There were, to be sure, the usual overlappings between the latter years of one régime and the former years of the other. We find furniture with cabriole legs and curving lines appearing before the end of Louis the Fourteenth's reign and we also find cabinet work of rectilinear structure made long after the beginning of his successor's.

The *bombé* or swelling fronts of commodes and garderobes, however, the cabrioled legs and serpentine tops of tables and consoles and the general scrolled treatment that went with the Rococo phase of ornamentation, which flourished exuberantly in this period, were unmistakably characteristic of the Louis Quinze style and more strongly than aught else bespake the constructional change from the methods of the Louis Quatorze epoch, when cabinet work frequently had a tall, perpendicular aspect.

CHAIRS

Louis XIV. All the chairs of this period were instinct with dignity. In the earlier part they were often pompous and stiff as well, while in later years grace and comfort were characteristics more in evidence.

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Legs at first were often straight, carved and moulded and joined by straight X or saltire stretchers, likewise elaborately carved and moulded (Plate XII, p. 136). About the end of the seventeenth century a graceful cabriole form appears, sometimes with a more pronounced curve than at others. The proportions were well moulded and the foot was not seldom either a scroll resembling a dolphin's head or cloven hoof or *pied de*

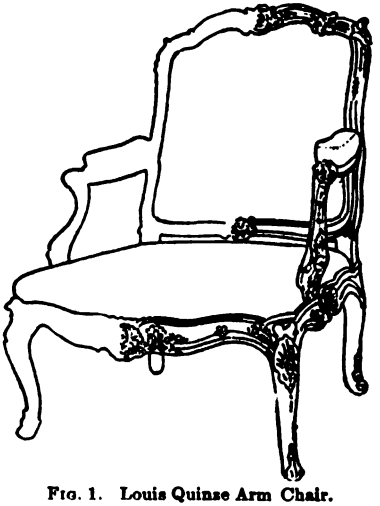


FIG. 1. Louis Quinze Arm Chair.
By Courtesy of Mr. R. W. Lehne, Philadelphia.

biche (Plate XII, p. 136). Some of the chairs were made without stretchers while many, on the other hand, had flat serpentine stretchers of the same general type we have seen in William and Mary chairs and settees. The knee of the cabriole was ordinarily adorned with some sort of shell, leaf or cabochon *motif* and sometimes pendent husks extended part way down the leg. Seat rails were both shaped and carved or straight, in which latter case the upholstery frequently came to the lower

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LOUIS QUATORZE ARM-CHAIR WITH CABRIOLE LEGS, GOATS' FEET AND SHAPED STRETCHERS



LOUIS QUATORZE ARM-CHAIR WITH STRAIGHT CARVED LEGS AND STRAIGHT SALTIRE STRETCHERS

By Courtesy of Metropolitan Museum of Art, New York City

PLATE XII

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edge of the rail so that it was not seen. Seats, backs and arms were both caned and upholstered. Seats were broad and approximately square with a slight taper towards the back. Backs had considerable rake. Arms were long and nearly horizontal, followed the straight line of the seat side, and flared only slightly at the ends. Upholstered backs were broad and square, or slightly flared at the crest; and the tops were straight; carved or moulded tops were curved and arched a little in the middle.

Louis XV. We first have the Regence chairs with an agreeable combination of straight lines and curves and tasteful but restrained ornament. Then as the years advance the Rococo influence increases. Cabriole legs assume stronger curves, scrolled leaf or dolphin-head feet in endless variety take the place of the *pied de biche,* stretchers disappear. Seat rails are shaped and waved in many curves and elaborately carved as well as the legs, arms and framing of the back. Seats are broad and approximately square tapering toward the back. Arms are short, flaring, and the supports, which are sharply curved, join the seat rail well back from the front legs. Backs are broad, and the framing, much carved, is broken into many curves and slightly arched at the top (Fig. 1; Plate XIII, p. 142).

STOOLS OR TABOURETS

These articles of small furniture followed the same general styles of contour and ornament as were exemplified in the chairs.

CANAPÉS OR SOFAS

The same may be said of canapés or sofas. The chair of the period was the index of style.

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BEDSTEADS

Louis XIV. As one might expect, in a period of great magnificence, the bedsteads were imposing pieces of furniture with highly ornate posts, testers and curtains. The general rectilinear contour was preserved, softened by carved amenities of decoration.

Louis XV. Bedsteads were less ponderous, posts and testers were largely abandoned for impressively draped and towering canopies over the bedhead.

TABLES

Louis XIV. Under Louis XIV tables preserved a generally rectangular outline as to the tops. Legs were straight, often being square and tapered towards the foot, and were braced with saltire stretchers, or the legs were cabrioled and carved and joined by rising saltire stretchers.

Louis XV. Fancifully shaped, oval and serpentine tops came into vogue, and legs, like chair legs, exhibited more pronounced curves.

CONSOLES, CABINETS AND COMMODES

Louis XIV. These three articles of close kinship played a conspicuous part in the formal furnishings of these two successive periods. Variations of shape and detail were almost innumerable, but under Louis XIV the principle of rectangularity persisted. Legs were straight and tapered or only slightly curved, and even where moderately *bombéd* fronts to drawers and cabinet fronts or circular fronts were introduced the general rectilinear character of the carcase was evident. This was true especially with reference to the taller pieces of cabinet work.

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Louis XV. In the greater part of this period full play was given to the propensity for curving lines, so much so that in some pieces it is well nigh impossible to find a single straight line except the top, which was meant for a support for other objects. *Bombé* and serpentine or circular fronts for commodes and cabinets were the invariable rule. These commodes and cabinets had cabriole legs and the carcases rarely extended to the floor.

ARMOIRES

Louis XIV. Armoires or cupboards had panelled doors in which it is significant that the heads displayed a semicircle, treated like the William and Mary hood *motif* or some modification and adaptation of the cyma curve.

Louis XV. *Bombé* fronts and Rococo scrolls were so rampant that panel forms were somewhat obscured, but the arched and curved heads continued—modified of course—as a base for elaboration.

BUREAUX OR ESCRITOIRES

The writing furniture of both periods followed dominant characteristics of contour and detail. The high bureaux were not as popular as the low escritoires, upon which great pains and care were often lavished.

TORCHÈRES AND MIRRORS

Torchères or guéridons and mirrors may be considered together, as they so often composed a decorative unit. The lines of the former and the frames of the latter faithfully reflected the prevailing modes of the moment, whether Louis Quatorze, Regence or Rococo.

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CLOCKS

The French clocks rarely reached the dimensions of the English tall-case clocks. In all representative cases under Louis XIV the dignified rectilinear or tapering lines appeared. Under Louis XV shapes and ornamentation were both apt to be fantastic.

MATERIALS

Oak. Oak was used for carved panelling and also for some of the larger carved cabinet work.

Walnut. Walnut was used both solid and for veneer.

Mahogany. Mahogany was employed more in the reign of Louis XV than before.

Veneer and Inlay Woods. Box, violetwood, laburnum, kingwood, holly, sycamore, and many others, were used for inlays, veneer and marqueterie.

Ebony. Ebony was used for some of his finest creations by Boulle and his imitators.

Tortoiseshell. Boulle used tortoiseshell extensively as a veneer into which he set his metal inlay.

Brass and White Metal. Used as an inlay in a wood ground.

Upholstery. The richest materials were used for upholstering chairs, stools and sofas, which were often protected by slip covers.

DECORATIVE PROCESSES

Nearly every decorative process imaginable was employed by the furniture makers of the Louis Quatorze and Louis Quinze periods. The following were the most usual.

Carving. Carving both in the round and in relief

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was employed with hard woods and also with soft woods that were to be painted and gilt.

Inlay. Intricate inlay of an immense variety of woods was highly popular.

Marqueterie. Marqueterie was much used and was frequently of a more pictorial and connected character than either English or Dutch work of the same kind.

Veneer. The art of veneering was largely practised.

Gilding. Both gilding and parcel gilding enjoyed continuous vogue for the enrichment of furniture.

Painting. Painting framework in monotint to be enlivened by gilding, or painting panels, or running designs, were methods of decoration often resorted to successfully.

Turning. The standard importance of turning was overshadowed by the wealth of other elaborate and brilliant processes for the decoration of furniture.

Lacquer. Lacquering was a favourite decorative process extensively practised. Its long continued popularity and the experiments of the French lacquer makers eventually led to the production of the famous Vernis-Martin in the reign of Louis XV. A fuller notice of the Vernis-Martin work occurs in the chapter on "Painted Furniture."

Boulle Work. This is the name applied to the famous decorative process of metal and tortoiseshell inlay elaborated by the ingenious craftsman Boulle in the reign of Louis XIV. Boulle had many imitators but his name has always been attached to the process, nevertheless, though at times one sees it in the corrupted form "buhl," a spelling which has no justification.

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The process consisted of veneering a suitably prepared and coloured surface of wood with a coat of transparent tortoiseshell. This shell veneer was further adorned with an inlay of delicate and elaborate metal tracery. As an alternative to this inlay of metal on a shell ground, and from motives of economy to prevent a waste of precious material, the reverse of this process was often practised, that is, an inlay of tortoiseshell in a metal ground. This was called Counter-Boulle.

TYPES OF DECORATION

Of all the manifold types of decoration employed in these two periods, the one we most frequently hear of is Rococo ornament, though its excess of sinuosity was by no means of universal application to the exclusion of all else.

Rococo Ornament. The word "rococo" comes from the French "*roc*" and "*coquille*," which could be literally translated into English by the expression "rock cockle" and be very accurate. The term arose from the passion that existed during a portion of the Louis Quinze period for employing rocks and shells along with wisps of nondescript foliage carved with bewildering scrolls in every conceivable place and in every conceivable variety of shape, as the prevailing details of ornamentation. It was a formalised expression of a Renaissance conception of rusticity.

"Arcadian Properties." This happy phrase of Mr. Foley's denoted the miscellaneous collection of wreaths, cupids, female busts, satyrs, fountains and doves with which so much of the Louis Quatorze and Louis Quinze furniture was plentifully bedecked.

Diaperwork was largely used to fill plain surfaces

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LOUIS QUINZE ARM-CHAIRS WITH ROCOCO *MOTIFS*
By Courtesy of Metropolitan Museum of Art, New York City
PLATE XIII

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of panels and the like during a part of the Louis XIV period and was applied with excellent and varied decorative effect.

Acanthus leaves, as they seem to have been in nearly every age, were a decorative necessity and were employed for foliage effects.

Fruits and Flowers also formed important items in the cataloguing of available *motifs* of embellishment.

Pendent Husks and Ribbons likewise filled a useful place in the scheme of adornment, as did also, to some extent, trophies of various sorts, and musical instruments.

STRUCTURE

In the time of Louis XIV the royal workshops, as we have said, were in the Louvre, and no pains were spared to turn out the best possible work. The joinery was of a high degree of excellence, and we find the same tradition prevailing in the succeeding period.

MOUNTS

In the furniture of these periods metal mounts were used not merely for necessary purposes of utility such as knobs, drawer pulls, hinges, key-plates, scutcheons and the like, but were employed extensively for purely decorative purposes. Brass *ormolu* and other metal mounts were designed with the greatest care, and their execution formed an important craft. There was endless variety in their design, so that it is not feasible to illustrate any special type. The designs were made to accord with the general scheme of decorative *motifs* used for the special piece, and much dependence was placed on the mounts to produce the charm of the object to which they were attached.

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CHAPTER VI

CHIPPENDALE

c. 1705—1779

THOMAS CHIPPENDALE has been called "The Most Famous of English Cabinet-Makers." This title to distinction few will dispute. There can be no doubt, at any rate, that, either by a favouring combination of circumstances or the force of his personality, or both, the sound of his name has become so familiarly associated with tables and chairs and chests, and all other sorts of household equipment, that many people attribute everything produced by cabinet-makers during the eighteenth century to his pervading and versatile genius.

It was Whistler's just boast that he "carried on the tradition." He worked in the manner of the great masters before him, his own individuality being sufficiently strong to add all the "originality" that was needed. Such was also the case with another great master of art—Thomas Chippendale. He did not find it necessary to *invent,* but, basing his work upon the authentic forms of the mobiliary craft, he added to every style, from which he drew, the noble English qualities of sturdiness accompanied with grace, wonderful craftsmanship, and homelike character.

With his astounding versatility it might be said that he *commandeered* existing styles and wrought each to his own use. Beginning his labours in the Early Georgian period, he subtracted from the current style

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the heaviness derived from the Dutch and, preserving all its excellent qualities, gave it grace and charm. At the opposite pole it seems he could be as florid as any of the craftsmen of Louis Quinze and yet, if that work be examined in connexion with his, it will be found that in some way he has eliminated its "flightiness" and has given it dignity and rest. If anything could be more exotic to Western art than that of China it has still to be discovered, and yet, Thomas Chippendale took of its features and made furniture which accompanied other English pieces without undue incongruity. He drew upon the Gothic—and his drafts were honoured. He was not of course always equally successful—no man is—but his failures were few and his achievements glorious. As a carver he was without a peer. Classic art would seem to be the farthest removed from his sympathies—he was a lover of the flowing line—and yet some of the bookcases, desks and wardrobes pictured in his own book are classic in their severe simplicity, and when old age was approaching with its perhaps fabled inability to change, he took up, with the verve of youth, the commissions of the classicist Robert Adam and carried out his designs. He who had depended upon carving for his ornament, in this connexion with Adam did inlaying which through all the years was credited to Hepplewhite until documentary evidence proved it the work of the crowning glory of English Furniture makers—Thomas Chippendale.

Besides his skill and taste as a cabinet-maker, and his fortunate judgment in adapting varied and sundry styles to the needs and wishes of his British patrons, Chippendale was a good business man and thoroughly understood the art of advertising as then practised,

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the art, at least, of making himself liked, and attracting a large and fashionable clientele—and an habitual clientele, at that—to his shop in St. Martin's Lane. The belles and beaux, as well as the great lords and haughty, swelling dowagers, were wont to gather there of a morning, and were sure of getting what they sought, no matter whether it was furniture or gossip. Chippendale always made his patrons thoroughly welcome and comfortable, and his shop became, to all intents, a kind of club where all the Court chit-chat and scandal of the metropolis were retailed amid the engaging settings of chairs "in the Gothick taste," "Chinese Sophas," Louis Quinze secretaries, and the like.

It was Chippendale who first injected the element of personality into cabinet-making, and attached his name inseparably to the output of his workrooms. This he succeeded in doing, partly through his clever faculty of advertising his wares, in creating a vogue for his productions, partly by being the first to publish any considerable and reliable book of furniture designs—a book, by the way, that had the advantage of a long list of subscribers. Before his time, the work of the cabinet-maker as an individual craftsman received little attention beyond a limited circle of customers. What was made was set down as belonging to a certain style, and the joiner's name was not heard, or, if heard, was instantly forgotten as of no moment. From Chippendale's time onward, however, it became the fashion for popular and prosperous cabinet-makers to publish books of their designs, and call the special styles they had originated or fostered after their own names.

The materials for Chippendale's biography are ex-

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tremely scarce, but we do know that he was born early in the eighteenth century, and that he was the son of Thomas Chippendale, a wood-carver and cabinet-maker of some repute in Worcester. It has even been suggested that the father was responsible for several of the forms that afterward became characteristic of his son's production, but of that we can only make conjectures. By 1727, both the father and the son had established themselves in London. In 1749, Thomas the second, "The Chippendale," opened a shop in Conduit Street, Long Acre.

Thence he removed, in 1753, to No. 60 St. Martin's Lane, which, with the three adjoining houses, he continued to occupy for the rest of his life. This was the shop that became a fashionable lounging-place, and here were manufactured and retailed both furniture and gossip. It was in 1754, not long after his removal to the house in St. Martin's Lane, that Chippendale published the book by which not a little of his reputation was gained, and on which it continued to rest, "The Gentleman and Cabinet-Maker's Directory." After wielding a tremendous influence upon the mobiliary art of his time, Chippendale died at a ripe old age, in 1779, and was buried at St. Martin's-in-the-Fields.

It is necessary to know this much of Chippendale and his environment that we may be able to understand his work. He excelled in the quality of discrimination and the ability to adapt successfully the styles of other makers, thereby displaying a broad constructive originality, as already noted. These styles he shaped to his own tastes and inclinations, improved upon them structurally and often bettered them artistically.

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Moreover, he possessed the tradesman's shrewd instincts,—knew how to cater to his numerous and wealthy patrons, and prospered exceedingly. It was doubtless the commercialisation of his craft and the fantastic whims of some of his wealthy customers that either encouraged or permitted him to make some of his over-elaborated and less satisfactory pieces, while the necessity to court, as well, the patronage of a less affluent clientele imposed a restraint to fanciful extravagance which resulted in much of his best and most artistic work.

With his many-sided tastes and the search for wide variety in the fields in which he browsed for inspiration, Chippendale seems at times to have entertained a vigorous determination to get as far away as possible from the English furniture styles of all preceding epochs; and he certainly succeeded in so doing. Notwithstanding this revolutionary attitude, which, for a Briton, showed decided originality in the mere fact of breaking from the sacred bonds of established precedent, he retained and constantly made use of certain features employed by his predecessors.

One of these was the cabriole, or bandy leg (Key VI, 1, 2 and 9 and VII, 5 and 6), the introduction of which some have mistakenly ascribed to Chippendale, while others have altogether ignored his frequent use of it,—for his more expensive chairs he used it almost altogether, as the drawings in his book of published designs will prove,—choosing to consider only his straight-legged chairs and tables; though how they could close their eyes to the innumerable cabriole representatives is a mystery.

Another feature that he retained and elaborated

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CHIPPENDALE HOOP-BACKED CHAIR IN MAKER'S EARLY MANNER
(Uprights with stepped curve above seat; shaped and carved seat-rail; carved cresting of cabriole extending to top of seat-rail; dolphin feet)
CHIPPENDALE CHEST OF DRAWERS WITH DECORATIVE BRASS MOUNTS
CHIPPENDALE GILT MIRROR FRAME
CHIPPENDALE TRIPOD BASON STAND
(All are authentic Chippendale pieces)
By Courtesy of Richard A. Canfield, Esq., New York City
PLATE XIV

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was the general outline of the splat in chair-backs. This splat, or panel, that had commonly been solid in the chairs of the Queen Anne period, showing piercings or perforations as the Early Georgian epoch advanced, he cut into interlacing or fretted patterns (Key VI, 1, 3, 5, 7 and 8). In this work, too, he retained and elabo-



Fig. 1. Carved and Gilt Chippendale Mirror.
By Courtesy of Augustus Van Cortlandt, Jr., Sharon, Conn.

rated the C and S scrolls (Plate XIV, p. 148) that the Queen Anne chairmakers had employed so extensively. His method of adapting and introducing these scrolls showed both originality and ingenuity. So constantly and persistently did he use these that Isaac Ware, a King's Surveyor and an ardent disciple of the Inigo

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Jones school, wrote: "It is our misfortune to see, at this time, an unmeaning scrawl of C's, inverted and looped together, taking the place of Greek and Roman Elegance, even in our most inexpensive decorations. It is called the French, and let them have the praise of it; the Gothic Shafts, and Chinese, are not beyond it, nor below it, in poorness of imagination."

There can be little doubt that Chippendale, with his inspiration professedly drawn from French, Gothic, and Chinese sources, was the person aimed at in this bit of invective. Ware should not have "blamed" him, however, for the C and S scrolls, for these he had simply retained as part of his cabinet-making heritage, and been guilty of nothing worse than elaboration—and beautiful elaboration at that. Still another feature that he had kept from the work of his English predecessors was his attachment to staunch, straightforward "carcase" work. No matter how much, at times, he might overlay it with florid and occasionally gingerbread ornamentation, he kept his "carcases" for the most part true to English precedent, and indulged only moderately in the vagaries and tricks of joinery that his French models, for whom he professed such admiration, were wont to affect.

It is necessary to glance for a moment at the sources from which Chippendale avowedly drew his types. At an early age he seems to have become enamoured of the "Louis Quatorze" and "Louis Quinze" and to have mastered thoroughly all their intricacies of Rococo detail and ornamentation.

Another source to which Chippendale turned for basic inspiration on which to frame his own ideas was the work of the old Gothic builders. His Chinese efforts

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were frankly the outcome of an effort to adapt the ideas of Sir William Chambers so that they might be susceptible of employment for English uses. Chinese fancy pleased Chippendale, and he forthwith set about adapting it according to his own notions. Nearly all his work, outside of that developed from distinctly English traditions, falls naturally into a classification under these three headings: Gothic, Chinese and French.

One discerning writer has somewhat facetiously suggested a fifth classification as "Inexpensive," and included under this heading all the sound, sensible pieces of his work divested of all the excess of florid carved ornamentation that Chippendale occasionally indulged in for the delectation of a few of his wealthy customers who, apparently, had more money than good taste. It must be conceded, even by those who cherish little admiration for Chippendale's style, that one of the prime characteristics of his work is strength and solidity, without heaviness.

Although Chippendale turned his hand both in design and execution to every ordinary article of furniture except sideboards—he did make "sideboard tables," but these will be discussed later—he was unquestionably at his best in the treatment of chairs.

ARTICLES

As we pass from the end of the early Georgian epoch into the period when Chippendale's influence was the dominant power in English furniture designing and making we find a larger number of articles in common household use. A comparison of the list with the lists given in preceding chapters will show which articles were additional.

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A complete inventory of pieces made at that time will include chairs, stools, settees (Key VII, 1 and 3), sofas, daybeds, bedsteads, tables, chests (Key IX, 6), chests of drawers (Key VIII, 6), chests on chests, highboys, lowboys, cabinets, secretaries (Key IX, 1), desks, writing tables (Plate XVIII, p. 170), bookcases (Key IX, 3), cupboards, dining tables (Key VII, 5, and VIII, 4), sideboard tables (Key VIII, 5), wardrobes, clothespresses (Key IX, 4), console cabinets (Plate XX, p. 180), or commodes, sideboards, pedestals, guéridons, candlestands, wine coolers, firescreens, hanging shelves, mirrors and clocks.

CONTOUR

Between the general contour typical of the Queen Anne and Early Georgian period and the general contour typical of the era in which the many-sided Chippendale influence was all prevalent, there was a notable difference. About 1725, owing to the introduction of mahogany a few years previously, a change began to take place in the form of furniture and by 1740 or 1745 this new tendency had become crystallised in well-recognised forms.

The new wood, which had largely supplanted walnut in popular favour, was stronger, tougher, and more elastic than any material hitherto used and admitted of methods of treatment that were formerly impossible. The somewhat squat and solid contour—at times it was even heavy—that had characterised the furniture of earlier date, gradually gave place to greater elegance of line and lighter form. We might say that the element of "flexibility" was visibly increased.

This flexibility was particularly noticeable in the

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carcases of some of the cabinet work in which the serpentine front was employed (Key VIII, 6). The serpentine curves were used not only for the principal mass of the piece but in such an article, for example, as a secretary the smaller inside drawers would be made to follow the same concurrent curves in reduced scale.

Then there were the *bombé* fronts and sides that were found in some of the writing tables (Plate XVIII, p. 170), clothes-presses, chests of drawers and commodes or console cabinets (Plate XX, p. 180) inspired by French models. These *bombé* Chippendale pieces must not be confounded with the earlier swell or kettle front articles of Dutch ancestry. The curve of the *bombé* front was as a rule far more sweeping and free.

While the Chippendale furniture—and let it be always remembered that we use the term "Chippendale" for all the Chippendale school—was distinctly substantial and visibly indicative of a structural soundness wholly in accord with English traditions, there was, nevertheless, an appreciable advance in general shapeliness and grace of proportion. His chairs, for example, in many instances are practically identical with French originals so far as the scheme of ornamentation is concerned, but in both contour and structure (Key VI, 9) they are purely English-English in the retention of bandy leg, claw foot, broad back and the big Dutch seat of an earlier period.

In connexion with chair contours it should be noted that by the beginning of the Chippendale period a square or approximately square topped back (Key VI, 1) had almost wholly taken the place of the hoop form of back so characteristic of the forepart of the

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Queen Anne-Early Georgian period. Another significant change also was the continuance of the uprights or backposts in a line with the legs along with the disappearance of the stepped curve just above the seat and the abandonment of "spooning." Chair seats were angled instead of rounded at the front corners and tapered with straight sides to the back.

In the larger cabinet work the contour of the carcase was generally shaped on classic lines but in the matter of embellishment there was the largest latitude. Many of the long bookcases were of the three divisional type (Key IX, 3), that is to say, a central section projected somewhat beyond the flanking wings on each side and was frequently capped by a pediment. The pediments atop bookcases and other pieces of furniture were either straight or of the swan-neck type (Key IX, 1 and 2). Chippendale mouldings are generally of a distinctly architectural character and are not heavy but well proportioned.

In chairs and other pieces of furniture, also, both cabriole and straight, square legs were used and stretchers were often employed but not invariably. In pieces of English and Chinese type we do not find waved, arched or ogeed aprons, while in some of the French pieces, on the other hand, aprons are shaped to receive (Plate XIV, p. 148) the embellishment of carving. Several kinds of bracket feet are used for cabinet work but the ogee style is most often employed, especially the sort sometimes called a Chinese foot (Key IX, 1 and 2) which is distinguished by a peculiar curve (Plate XV, p. 154) often seen in old Chinese jars or in teakwood stands.

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CHIPPENDALE BUREAU BOOKCASE WITH FRETTED BRACKET FEET AND FRETWORK ORNAMENT
(Of authentic Chippendale origin)
By Courtesy of Richard A. Canfield, Esq., New York City



CHIPPENDALE BUREAU BOOKCASE WITH CHINESE BRACKET FEET, STRAIGHT TRACERIED DOORS AND SWAN-NECK PEDIMENT
By Courtesy of Messrs. Maple & Co., Tottenham Court Road, London

PLATE XV

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CHAIRS

Of all pieces of furniture, chairs are the most sensitive to new influences, and the quickest to indicate a change of style. How this was true in a general way has been previously mentioned. How it was true in a particular way, namely in the case of Thomas Chippendale or the school of furniture designing called by his name, we shall presently see.

Chippendale's versatility in adapting styles and combining types of ornament, or the faculty of so doing, common to the chair- and cabinet-makers of his period—which ever way one chooses to put it—expressed itself in four distinct phases, which may be classified as follows: (1) the early or distinctly English phase, which grew out of, and was adapted from, the types in vogue (Plate XIV, p. 148) in the latter part of the Queen Anne-Early Georgian period (Key VI, 1); (2) the Gothic and fretted phase (Key VI, 5 and 7); (3) the Chinese phase (Key VI, 8, and VII, 1), and (4) the phase "in the French taste" (Key VI, 9). These phases appeared successively at short intervals and practically in the order indicated. The appearance of a new phase, however, did not mean that the types distinctive of the preceding phase or phases were abandoned. On the contrary, they continued in use and were employed concurrently. In this connexion it should be noted that the distinctly Gothic phase did not continue long in independent form but merged, by a process of evolution and selection, into the fretted phase (Key VI, 5 and 7) and was perpetuated by the use of details of ornament which were incorporated and adapted as fancy dictated. Much of the so-called Chinese Chippendale is Chinese only by faint suggestion of detail (Key

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VI, 8) and might more accurately be classified as belonging to the fretted phase. While chairs "in the French taste" are put in the fourth chronological classification, much of the earlier work is full of French detail and feeling.

What was true of chairs in the expression of the several phases was true also of other pieces of furniture, though sometimes in a less degree.

In the catalogue of sundry patterns of Chippendale chairs, the great flaring wing chairs must not be overlooked. They were wholly upholstered, the legs and stretchers being the only wood visible.

Backs. The back is the most distinctive feature of a chair and the part that usually supplies the key for its proper classification. Chippendale chairs may be classified as follows:

1. Splat back (Key VI, 1).
2. "Square-hoop" backed (Key VI, 4 and 9 and, even more pronouncedly typical, (Plate XIV, p. 148).
3. Ribband-backed (Key VI, 3).
4. Gothic-pillar, bar, or tracery-backed (Key VI, 5).
5. Fret-backed (Key VI, 7 and 8).
6. Ladder-backed (Key VI, 4 and 6).
7. Square-backed (Key VI, 8, and VII, 4).

Top Rails must also be carefully considered in connexion with backs and may be classified as:

I. "Cupid's-bow" (Key VI, 6 and 7; Fig. 2, *B*, and Plate XVI, p. 160).

II. Swept whorl (Key VI, 1).

III. An intermediate form between "Cupid's-bow" and serpentine found only on the early square or flat-hooped backs (Plate XIV, p. 148).

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IV. Straight, found on square upholstered, Chinese, and fretted backs (Key VI, 8, and VII, 4).

V. Arched, found on square upholstered backs (Key VI, 2, and VII, 2).

VI. Serpentine, found on ladder backs (Key VI, 4).

VII. High arched or triple arched, found on Gothic and a few fretted backs.

1. In the splat-backed chairs, splats are (*a*) of interlaced strapping (Fig. 2, *A*), either flat (Fig. 3, *B*) or beaded and carved (Fig. 2, *C*, and Fig 4; Plate XVI, p.

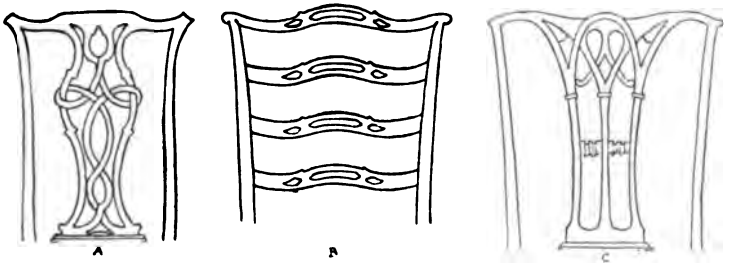


FIG. 2. *A*, Interlaced Strap Splat; *B*, Ladder Back Pierced; *C*, Pillared Splat.

160); (*b*) vertically pierced (Key VI, 1); (*c*) pierced in sundry patterns in which C scroll, singly or in combination (Plate XIV, p. 148), and various Gothic *motifs* played a prominent part (Key VI, 5, 7, 9; VII, 3; Plate XVI, p. 160); (*d*) fretted (Key VI, 7 and 8); (*e*) pillared or barred (Fig. 2, *C*).

In all their subdivisions splat backs occur both flat and carved.

2. Square or flat-hooped backs (Plate XIV, p. 148) are found only in early chairs of "pre-Director" style, and present a transitional form between the Queen Anne-Early Georgian hooped back, and the back with "Cupid's-bow" top rail. The upper part of the back

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is usually broader than in the hooped backs of preceding period. Rarely made after 1750. In some instances the uprights of the flat-hooped backs retain the Queen Anne stepped curve (Plate XIV, p. 148) just above the seat. Central splat often composed of circles (Key V, 5).

3. Ribband backs (Key VI, 3) were intricately designed and elaborately carved, usually introducing cords and tassels and also flowers, as well as interlaced and knotted ribbons. They were made almost exclusively in the earlier period when Chippendale gave his personal supervision or his actual labour to the work and before the product of his shops became fully commercialised.

4. Gothic-pillar, bar, or tracery (Key VI, 5) backs enjoyed only a short vogue. The back was divided by slender clustered pillars supporting the arches of the top rail or was filled with moulded or fretted Gothic traceries.

5. Fretted backs were often completely filled with fret work of Gothic (Key VI, 5 and 7; VII, 4, and Fig. 5, *A*), Chinese (Key VI, 8; VII, 1, and Fig. 4) or conglomerate character. Simple geometrical repeats without any particular nationality attaching to them were also used (Fig. 5, *B*). Fret work was both flat and enriched with carving.

6. Ladder backs (Key VI, 4 and 6; Fig. 2, *B*, and Fig. 3, *A*) had horizontal bars or slats springing from the uprights and echoing the pattern of the top rail. They were pierced and often interlaced (Fig. 3, *A*) as well. They occur flat, moulded or carved.

7. Square backs are found in padded-back chairs (Key VII, 4), both arm and side, and in some fretted

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and Chinese patterned (Key VI, 8, and Fig. 4) chairs. Upholstered chairs were often called "French chairs" (Key VI, 2) regardless of design, and are not to be confounded with chairs "in the French taste."

Uprights were flat, moulded, fluted, carved or embellished with applied frets according to style and degree of elaboration.

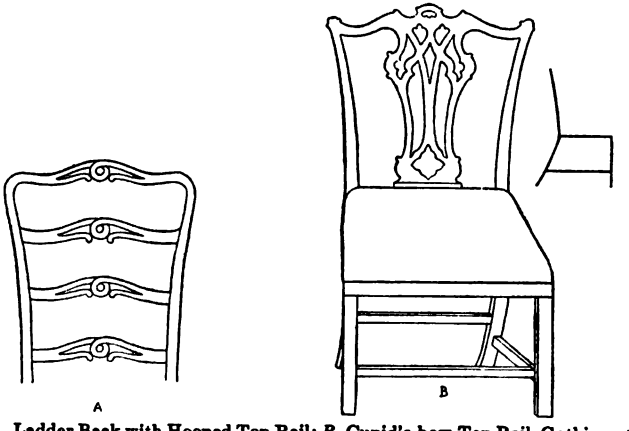


FIG. 3. *A*, Ladder Back with Hooped Top Rail; *B*, Cupid's-bow Top Rail, Gothic *motifs* in Splat.
In Possession of H. D. Eberlein, Esq.

SEATS were almost invariably of square type with slight taper towards back. Occasionally the front seat rail was slightly bowed or serpentine. Shaping was more frequent in later chairs of French type.

Flat seats were the rule but "dropped" or dipped" (Key VI, 6) seats are also found. Both dropped-in seats that could be set into the framing (Key VI, 7 and 9; Fig. 5, *C*; Plate XVI, p. 160) and "stitched-up" (Key VI, 4 and 5) seats were used. In "stitched-up" seats the upholstery came down to the lower edge of and concealed the seat frame.

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Seat rails were rarely shaped except in later French forms but were often carved or enriched with applied frets. In some very early (Key VI, 1) chairs and some late French chairs cresting of forelegs extended above lower edge of seat frame.

In more ornate chairs, lower edge of seat rail often had projecting edge of splayed gadroons (Fig. 4) or a fine rope moulding. In very early types lower edge of seat rail sometimes bulged and was carved.

A few instances are found among American chairs where cabriole legs, club feet and pierced splat backs exist in conjunction with rounded seat corners.

ARMS joined uprights at angle (Key VI, 2, 6, 7, 8 and 9; VII, 1, 2, 3, and 4; Plate XVI, p.160); in wooden chairs were shaped outward and inner edge pared down (Key VI, 7 and 9; Plate XVI, p. 160); in upholstered chairs were usually straight and parallel with side rails of seat (Key VII, 4).

In wooden chairs, arms (1) joined supports of unbroken curve and support was shaped forward to join top of front leg, or side rail slightly back of same (Key VI, 6 and 9, and VII, 1, 2, 3 and 4); (2) projected beyond supports and terminated in slightly flaring scroll (Key VII, 2); support shaped forward and dowelled to side rail back of foreleg; (3) junction of arm and support similar to either of two preceding. Support shaped slightly backward, joining side rail farther back.

In upholstered chairs support joined arm at angle and was shaped forward in single curve (Key VII, 4) to top of foreleg or seat rail.

In chairs of Chinese pattern arms were canted (Key VI, 8) and usually filled with fretwork (Key VI, 8; and Fig. 4).

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CHIPPENDALE MAHOGANY CHAIR WITH CHINESE *MOTIFS* (Of authentic Chippendale origin)
By Courtesy of Richard A Canfield, Esq., New York City



CHIPPENDALE MAHOGANY ARM-CHAIR OF PHILADELPHIA ORIGIN
By Courtesy of John T. Morris, Esq., Compton, Chestnut Hill Philadelphia

PLATE XVI

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LEGS were (1) cabriole (Key VI, 1, 2, 3 and 9; and Fig. 4); (2) straight (Key VI, 4, 5, 6, 7 and 8) or (3) fretted (Key VI, 5 and 8; VII, 1 and 2; Plate XVI, p. 160).

1. Cabriole legs were used exclusively in the early period and concurrently with straight legs after the latter appeared. Cabriole legs are found in conjunction

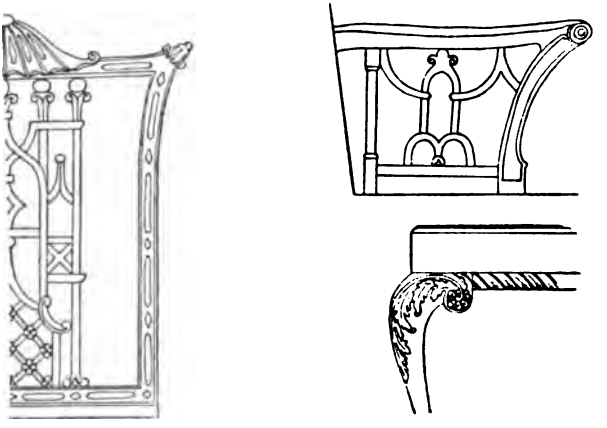


FIG. 4. Chinese Fret Back, Arm Detail, Gadroon Carving at Lower Edge of Seat Rail and Acanthus Carved Knee.

with backs of the following pattern (Key VI, 1, 3, 7 and 9; Plate XVI, p. 160).

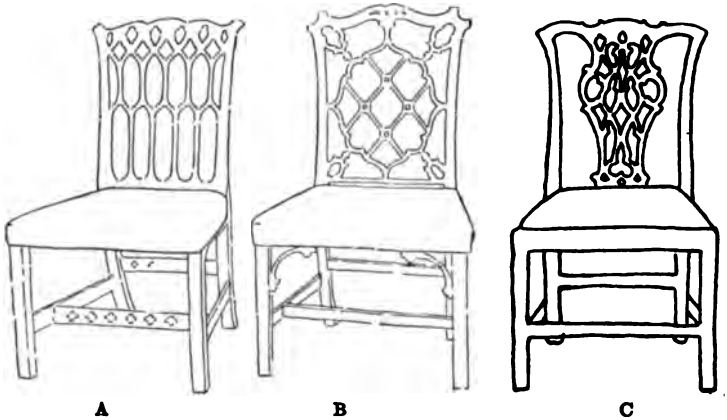
2. Straight legs appeared synchronously with Gothic and Chinese designs. They were (*a*) square or chamfered on inner edges; (*b*) composed of slender clustered columns, and (*c*) in a few instances tapered. Square legs were grooved, carved, or adorned with applied frets. Clustered column legs were turned and ringed. Tapered legs were either turned and ringed or carved.

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3. Fretted legs were straight and sometimes pierced. The pierced sort are rarely met with.

Fretted brackets are often used at junction of square legs and seat rails (Key VII, 1; and Fig. 5, *B*).

STRETCHERS reappeared with the straight leg. Front stretcher was almost invariably recessed. In the more ornate chairs stretchers were often carved, fretted, pierced, or moulded (Key VI, 5; Plate XVI, p. 160).



A B C

FIG. 5. *A*, Pierced and Fretted Stretchers; *B*, Fretted Bracket between Legs and Seat; *C*, Strap Pierced Splat.

FEET. With cabriole legs the following types of feet occur: (*a*) Club, very early; (*b*) web, early; (*c*) scroll, early and late; (*d*) leaf, early; (*e*) paw, early; (*f*) dolphin, early; (*g*) slipper, middle; (*h*) claw and ball, all the time.

With square legs, when there is a distinct foot, it is of block type.

Clustered column legs have round moulded feet.

STOOLS

Stools were of infrequent occurrence, but when made corresponded with chairs.

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SOFAS AND SETTEES

Chair back settees and sofas followed precisely same structural and decorative principles as chairs (Key VII, 3). Some of the large sofas have arched backs and stuffed or rolled over (Fig. 6) arms.

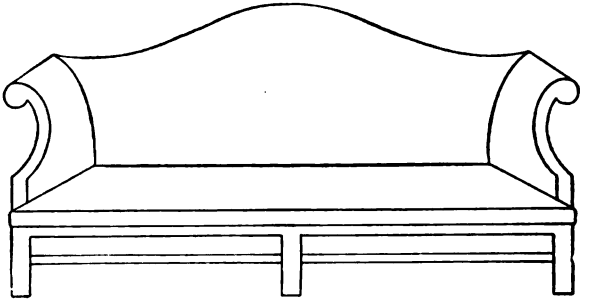


FIG. 6. Sofa with Arched Back and Stuffed over Arms.
By Courtesy of John T. Morris, Esq., Compton, Chestnut Hill, Philadelphia.

WINDOW SEATS

Window seats usually followed same lines as chairs. Some window seat arms are curved over and the backs bowed or arched.

DAYBEDS

Daybeds, when found, were of the same structure and type as chairs.

BEDSTEADS

Chippendale bedsteads were less pretentious than those of the earlier part of the preceding period. They were, however, sufficiently imposing to justify the statement that the eighteenth century was the age of four posters. The posts had either cabriole or square bases, the foot of the cabriole base being usually of a claw and ball type, although other types were also found. The square bases had block feet.

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The shaft of the post from the framing upward was rounded or octagonal and fluted or reeded. In addition, it was frequently embellished with ornate carving, the acanthus ornament being a favourite *motif*, although other types of decoration were also used.

The tester was adorned with fretwork and carving and made a considerable showing above the valances and curtains.

Headboards were gradually coming into use during the Chippendale period.

Though bedsteads were occasionally designed according to the French Gothic or Chinese taste, they were ordinarily of a type which, for convenience sake, we shall classify as English.

TABLES

What was said in connexion with chairs respecting the four phases of Chippendale styles, the modes of embellishment and types of legs, holds good also of tables. It remains, therefore, to enumerate the typical varieties of tables and to note their general contour and structure.

Dining Tables largely followed the general type used in the preceding period. That is to say, the tables were oblong, had drop leaves (Key VIII, 4), and cabriole legs (Key VII, 5). The points of difference were that the drop leaves were often semi-circular or oval in shaping, the apron or under framing was not shaped and there were often three cabriole legs at each end instead of two, the middle leg being stationary and two legs at each end being hinged to pull out and support the leaves, which, being of mahogany, were apt to be heavy.

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Square-legged tables of the same general type were also used, the underframing at the ends being straight. A third type of dining table is of rarer occurrence. It has eight square legs, the top is a long oval (Key VIII, 4) when the drop-leaves are extended, and these drop-leaves are supported on each side by two of the legs which are hinged and pull out, leaving the other four legs to support the ends.

Card Tables were (Key VII, 6) made in great numbers and occurred in several forms, one of the most common of which had cabriole legs and a double top. One of the legs was hinged to pull out and support the flap top when opened. These cabriole card tables were either plain, or highly ornamented, the ornaments being applied on the edges of the top, the rails which became, for the time being, a frieze, the lower edging of the rails often consisting of splayed gadroons, and the knees and feet.

The tables were sometimes exactly rectangular, sometimes with projecting corners, either squared (Key VII, 6) or circular.

Oftentimes the corners were "dished" to hold candlesticks, and there were four oval-shaped cups for money or counters. The tops when opened frequently displayed cloth covering strained over the wood.

Rectangular card tables were also made with square legs and turn over tops, one leg being hinged. These were either plain or highly carved.

A third kind of card table was semi-circular, with square legs and triple top.

Drawing Tables were in great demand and made in numbers. In general appearance they were similar to the square-legged card tables, just described, but had

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adjustable tops to accommodate the drawing board and instruments. Frequently the drawer pulled out, supported by two sliding legs.

SIDE TABLES. Oblong rectangular side tables for use against the wall were made in large numbers and were either of the cabriole variety (Plate XVIII, p. 170), square-legged or made according to some of the Gothic or Chinese (Key VIII, 5) conceits. Tables of this sort were both plain and decorated. They were really the sideboard tables to which a special section is devoted later.

TEA TABLES occurred in a variety of shapes. The four-legged variety had either cabriole or square legs and the top was surrounded with a gallery or rim, either moulded, carved, or fretted (Plate XIX, p. 174). The tops were sometimes detachable and meant to serve as trays. These tables were both plain and decorated, and usually of dainty proportions. In use they were closely akin to the tripod tables. In some of the more delicate tables rising saltire stretchers were used (Plate XIX, p. 174).

TRIPOD TABLES. The introduction of tripod furniture is to be ascribed to Chippendale more probably than to any of his contemporaries. The tripod table had either a round or rectangular top, which was oftentimes hinged so as to turn up when not in use. Some of the tops were plain but more frequently were "sunk," that is to say, they had rims or galleries, moulded, carved or fretted. The familiar pie-crust rim (Key VIII, 2) belonged to this type of table, and was carved, as its extreme irregularity of outline could not conveniently be turned.

The shaft was frequently fluted, reeded or carved

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CHIPPENDALE CABINET IN CHINESE MODE
(Of authentic Chippendale origin)
By Courtesy of Richard A. Canfield, Esq., New York City
PLATE XVII

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and often sprang from a turned or carved vase or bulb which rested upon three cabriole legs.

The cabriole legs were usually carved more or less elaborately and terminated in feet of various shape, the claw and ball or slipper feet being the most common, although other forms also occurred. The slipper feet are more common where the legs and the shaft are plain. All the plainer American tripod tables are to be classed as belonging to the Chippendale period.

CHESTS OF DRAWERS AND CHESTS

Chests of drawers were of two varieties, low and high. The low chests of drawers were supported on short cabriole legs with claw and ball feet or upon shaped bracket (Key VIII, 6) feet. The base of the plinth was generally straight, sometimes with a splayed gadroon edge. There were ordinarily four drawers. The fronts of the drawers either overlapped the rails slightly and were edged with a small ovolo moulding or else were cock beaded. The fronts were straight (Plate XIV, p. 148) or shaped. The shaped fronts were generally of the (Key VIII, 6) serpentine type, but in the late French phase were sometimes *bombé*.

Corners were either straight or else canted or chamfered (Key VIII, 6).

In some instances the top drawer was arranged with a small mirror and other toilet accessories. These chests of drawers varied from extreme plainness to all degrees of elaborate carving and mountings (Plate XIV, p. 148).

High chests of drawers were similar to the low chests, except that the upper section of four drawers in depth was superadded. In the upper section of these

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high chests the corners often contained quarter-round section fluted pillars (Key XVIII, 6; Plate XLIII, p. 304) applied which terminated in a capital at the frieze. The cornices of these high chests were carefully moulded and the frieze often contained elaborate ornamentation of either carving or fretwork.

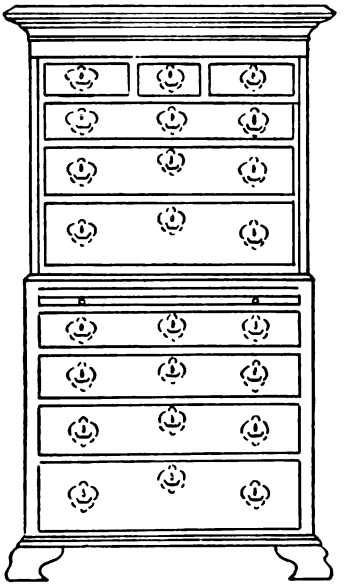


FIG. 7. Double Chest of Drawers, Bracket Feet.

Tops were sometimes straight, sometimes surmounted with a pediment either straight, broken or of the scroll swan-neck type.

Fronts of the high chests were commonly straight.

A third type of chest was occasionally found consisting of three separate divisions placed one upon the other. Oblong chests with lifting lids were still occasionally made and were sometimes supported on four-legged stands (Key IX, 6).

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HIGHBOYS

Highboys were made of a similar character to those in vogue in the preceding period. As stated in that chapter, the highboy was not a popular piece of furniture in England after the early part of the eighteenth century, and to America we must look for its fullest development and enrichment (see Chapter XIV).

The highboys of Chippendale type have cabriole legs and claw and ball feet.

The upper portion is of slightly narrower dimensions than the lower, and the top, often carried to a great height, is, more often than not, surmounted by a swan-neck pediment. There are frequent instances, however, of straight tops. A common form of adornment with the corners was the quarter-round section, fluted pillar (Key XVIII, 6).

Some variation of the scallop shell ornament usually occupied the front of the small middle upper drawer.

The legs were carved with all degrees of elaboration.

LOWBOYS

Lowboys corresponded exactly with highboys, except that the elaborate scallop-shell ornament, when used, was applied to the small middle drawer. The drawers were differently arranged from the lowboys. In some the body was straight, with drawers of equal depth; in others the middle portion was shaped so that a variation in the size and shape of the drawers was necessary.

CABINETS

The Chippendale period was rich in the variety of cabinets made and decorated in all the four phases of Chippendale styles. Some of them were large and

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imposing, being made in three sections, of which the middle projected beyond the sides. The lower part was enclosed with doors, while the upper portion was either open with shelves for the display of bric-a-brac, or enclosed in glass doors, which frequently were embellished with elaborate tracery (Plate XVII, p. 166).

Other cabinets were entirely open in front and had tiers of shelves for china or articles of vertu.

A third type of cabinet was supported on legs, either cabriole or straight, and had an upper portion composed of shelves enclosed with glass doors in front. These cabinets were made usually in the English or French phases but also occur in Chinese type.

Console cabinets, sometimes called *commodes* (Plate XX, p. 180), came into use during the period of French influence.

There were also small low cabinets containing two or three drawers supported on short legs, usually of the square type.

Small hanging cabinets with richly carved framework must be included in the list (Plate XIX, p. 174).

WRITING FURNITURE

Chippendale writing furniture was various in scope, and included the following:

Writing Tables were made rectangular in shape, with tiers of drawers at the ends at either side of the sitter, the middle space being open to accommodate the knees. These writing tables were made in all the phases, and variously ornamented. In the French phase the *bombé* fronts (Plate XVIII, p. 170) are made with extreme precision and nicety of workmanship, not

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CHIPPENDALE *BOMBÉ* MAHOGANY WRITING TABLE
(Of authentic Chippendale origin)
By Courtesy of Richard A. Canfield, Esq., New York City



CHIPPENDALE MARBLE TOP MAHOGANY SIDE TABLE
(Of authentic Chippendale origin)
By Courtesy of Richard A. Canfield, Esq., New York City

PLATE XVIII

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only the fronts but the inner portion of the drawers as well being cunningly shaped.

Bureaux, or small secretaries, stood upon legs supporting a low base. The base sometimes contained a drawer, and in the upper portion were two drawers, with a falling slant-top desk which, when open, was supported on two slides which pulled out at the ends of the top drawer. Similar in general design to Key V, 6.

High Chests of Drawers were sometimes made with the top drawer of the lower section having a pull-down front and equipped inside with pigeon-holes, drawers and proper fittings for writing materials. These were combination pieces, evidently intended for use in bedrooms.

Bureau Bookcases (Key IX, 1) either with slant-top desks that pulled down and were supported on slides or with pull-down straight fronts to top drawers, supported by brass quadrants (Key IX, 3), were largely used throughout this period. They had either drawers or cupboards in the lower part, and the upper part had doors enclosing shelves. The tops were either straight or surmounted by pediments. The doors of the upper portion were sometimes glazed and sometimes panelled in wood (Plate XV, p. 154).

Slant-top Secretaries with drawers in the lower part and no superstructure were also in common use.

All the writing furniture not supported on legs rested either upon a solid plinth, shaped bracket feet, or some variety of cabriole ball and claw foot.

In America some of the cabinets, secretaries, highboys, lowboys and other large pieces of furniture, have what are familiarly known as block fronts (Plate

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XLIII, p. 304). Although these block fronts were peculiarly popular in America they were not unknown in England. It had been positively asserted by recent writers that they were of American invention and originated during the Chippendale period. Beautiful as they are and much as we should like to claim their invention for America, fairness compels us to state that the block front, or the tubbed front, as it is sometimes called, was known in England as early as the second quarter of the eighteenth century, long before its manufacture was dreamed of on our own side of the Atlantic.

BOOKCASES

Bookcases were made in one or three sections (Key IX, 3) and were often ponderous and impressive affairs. The glass doors of the upper portion were often beautifully traceried with delicate designs and cleverly-contrived astragal mouldings between the panes and glass. It is to be remembered that the mouldings really did separate the pieces of glass and were not merely put over the front of one large sheet, an unjustifiable and slovenly practice that sometimes obtains in the making of reproductions. Drawers or doors usually occupied the lower part and sometimes, in the triple-section bookcases, the middle part had drawers and the end parts doors. It is not uncommon in such bookcases for the upper drawer of the middle part to be fitted as a secretary with a pull-down front. Bookcases, owing to the weight they had to support, usually rested on a solid plinth. The top was either straight, with a well-balanced cornice and frieze, or else surmounted by a pediment. In the elaborate bookcases with pediments at top there was great play for the ingenuity of the de-

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signer and carver, opportunities of which they often fully availed themselves (Key IX, 1; Plate XV, p. 154).

CUPBOARDS

Three-cornered cupboards flourished all during the Chippendale period, the lower part had doors and the upper part was enclosed with glass. Sometimes the upper part had one large door, sometimes two narrower doors which had either straight or round arch tops. Usually there was a drawer between the lower and upper sections. The tops of these three-cornered china cupboards were straight, with a well-moulded cornice and frieze, or topped by a pediment, usually of the scroll swan-neck type.

Cupboards with closed doors in both top and bottom (Key IX, 2) sections were less common, and sometimes such cupboards had semi-circular fronts, the doors being ingeniously carved.

SIDEBOARD TABLES

Sideboards as we know them did not belong to the furniture of Chippendale style. Instead, there were elaborate, rectangular, oblong sideboard tables, supported on four, or sometimes six, legs.

The legs of these sideboard tables were more often straight (Key VIII, 5) than of the cabriole form (Plate XVIII, p. 170).

It was not unusual for the rails or underframing between the legs to be made into an elaborate frieze, either carved or fretted (Key VIII, 5; Plate XVIII, p. 170).

The tops were either of wood or marble, but wood was the more usual substance.

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These were placed at the sides of the dining-room, and largely served the purpose to which the more fully-developed sideboard was in later times put.

WARDROBES AND CLOTHES PRESSES

Wardrobes and clothes presses (Key IX, 4) of the Chippendale period ordinarily had two or three drawers in the lower part, and the upper part had two doors enclosing either shelves or hanging spaces for clothes. They were made of considerable height, with straight or pediment tops, and generally rested upon shaped bracket feet or cabriole supports with claw and ball, or other appropriate form of foot.

In the French period the *bombé* form of clothes press swelled out to portentous dimensions in the lower part.

SMALL FURNITURE

The small furniture of the Chippendale period consisted of candle stands (Plate XIX, p. 174), cellarettes, barometer cases, fire screens (Key IX, 5 and 7), bason stands (Plate XIV, p. 148), hanging shelves, and a great variety of other small conveniences which the increasing culture of the time demanded. The candle stands and most of the fire screens belonged to the genus of tripod furniture, and were generally wrought with care and elaboration. The candle stands were made in the modes of all four phases, while the fire screens were generally confined in style to the English or later French modes.

Hanging shelves were usually carved or fretted, and some of them are extremely graceful and beautiful.

MIRRORS

Mirrors in the Chippendale period exist in a great variety of forms. Two kinds especially must be noticed.

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CHIPPENDALE FRETTED GALLERY TABLE, HANGING CABINET, CANDLE STAND AND ÆSOP GILT MIRROR (All are of authentic Chippendale origin)
By Courtesy of Richard A. Canfield, Esq., New York City
PLATE XIX

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The oblong mirror in mahogany frame with fretted scroll top and base, and sometimes the addition of gilded ornament, is met with in great numbers on both sides of the Atlantic (Key XIX, 1 and 3).

The other form of mirror frame in which the Chippendale craftsmen particularly delighted was elaborated to the last degree. It was highly carved in all manner of fantastic designs (Fig. 1; Plates XIV, p. 148 and XIX, p. 174), often with subjects taken from Æsop's Fables, or with intricate Chinese patterns, and was then heavily gilt.

Both types of mirrors remained in favour long after newer furniture forms had supplanted recognised Chippendale styles for other objects of household equipment.

CLOCKCASES

Tall clockcases were designed to accord with other articles of furniture in use at this period, and their pattern and particular modes of embellishment were determined by the phase in which it pleased the designer and carver to work. Most of the clockcases may be classified as belonging to the English or French phases.

MATERIALS

The chief material for Chippendale furniture, and one with which we always associate the Chippendale period, is, of course, Mahogany. Mahogany of practically every variety was used by the school of Chippendale furniture-makers, and upon the quality of the material depended much of the charm inherent in the pieces they produced. The quality of mahogany it must be remembered varied materially with the con-

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ditions of its growth. The mahogany trees which grew on solid ground and in exposed situations yielded what is considered the finest timber, both in point of colour and grain. The mahogany which was always regarded with the highest esteem was what is generally known as Spanish, which has a "clouded" grain and was obtained principally from the Islands of San Domingo and Cuba. As was natural, the finest and largest trees near the coast were first cut and the timber exported, and for this reason we can understand how so much of the early mahogany, finding its way to England, was of surpassingly beautiful quality and texture. As the supply on the coast became depleted, it was necessary to go further inland for the larger trees, and the cost of transportation was necessarily increased. Because of the increased cost, it then became the practice to import mahogany from the Bay of Campeachy in the Honduras. This Honduras mahogany differed materially from the "Spanish" mahogany in that it was of more open grain, of inferior colour and lighter weight. Occasionally it had a rippled figure. In both the Honduras and Spanish mahogany, the wood from the root is deeper in colour and the figure much more marked.

During the American revolution, a point to which attention will be called in the proper chapter, a substitute for mahogany was found in wood called Bilsted, which is a product of the liquidambar or sweet gum tree.

Pine wood was used during the Chippendale period for the making of mirror frames and for pieces of furniture that were to be wholly gilt.

Rosewood also was used to a considerable extent, and owing to the richness of colour that it has obtained,

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it is sometimes mistaken by the inexperienced for mahogany.

AMBOYNA WOOD, a wood of peculiarly beautiful grain and increasingly beautiful colour with advancing age, was occasionally used, but not to any great extent, and we do not usually associate amboyna with furniture of the Chippendale period.

WALNUT, of course, continued to be used somewhat during the Chippendale period, and was wrought into the customary Chippendale forms although it did not supply nearly so satisfactory a medium for elaborate carving as mahogany. Especially in America, the walnut, which was of a remarkably fine texture and colour, was used concurrently with mahogany, and many of our excellent old pieces of chaste form and contour are made of this exceptionally beautiful walnut wood that grew on the banks of the Schuylkill.

As to the upholstery materials used during the Chippendale period, they were of varied quality and texture. With the French styles of Chippendale furniture, French brocades of exquisite pattern and weave were freely employed, and great store was set by the covers. Then also the fashion of embroidering chair covers in petitpoint and grospoint continued in favour, and many excellent old chair seats and settee covers are still to be found that were worked at that time. Leather also, in all colours from Turkey red morocco and black, was freely used for chair and settee covers.

DECORATIVE PROCESSES

CARVING was the chief decorative process applied to the furniture produced by Chippendale and the men of his school. Chippendale's father, it must be remembered, was a carver as well as a cabinet-maker, and

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Chippendale's talent for carving was an inherited as well as an assiduously cultivated taste. He saw everything with the eyes of a carver, and such a master of his art was he that paint and inlay or any of the other processes freely employed, both before and after his day, were not needed for the embellishment of his furniture. His imitators all followed his lead in placing their chief dependence on carving. The great development of delicately carved ornament that took place at this epoch would not have been possible with any other wood than mahogany, which supplied just the necessary medium for the intricate work so highly esteemed. Chippendale himself never lost an opportunity to lavish the most elaborate carving upon any piece that his patrons could be induced to pay for. Some of his work is so overloaded with carving that its beauty is destroyed. These flights of excess, however, were rare, and most of his pieces, though more or less ornate, kept within the bounds of good taste. His most pleasing and graceful work is of the "inexpensive" type previously alluded to. It was, fortunately, only his wealthiest patrons who could afford to allow him free reign to indulge his bent for ingenious carving. The Chippendale imitators, for the most part, refrained from attempting the most elaborate type of work, and when they did their inability to manage proportion and detail at once betrayed their inferiority.

Gilding was the next process to be considered after carving. The gilding was used, with very few exceptions, altogether for the embellishment of mirror frames. In comparatively rare instances it was used in conjunction with carving and applied to mahogany for purposes of extra enrichment.

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Lacquer was also used to a slight extent, and that almost altogether in the Chinese style, for the embellishment of some of the furniture. There was not enough used, however, to affect seriously the generality of the statement that carving was the essentially popular Chippendale process of decoration.

Fretting or the use of fretwork was practised to a large extent for the adornment of table edges and the tops of cabinet work (Plates XIX, p. 174; XVII, p. 166; XV, p. 154). In such cases it was pierced. When used for the enrichment of table or chair legs or underframing the tables or any other part of cabinet-work, it was applied to a solid background (Plate XV, p. 154).

Turning was necessarily used to some extent in conjunction with carving, but its application was mechanical rather than decorative and it could not be reckoned as a decorative process in the same manner as the turning of the Carolean period.

Veneering was used from time to time, especially in the furniture of French type, to obtain an especially rich effect by the beauty of the grain in the panels of doors.

Inlay was employed in one or two instances, but with such extreme rarity that it may be questioned whether Chippendale and his avowed followers ever used it except in the execution of a special order designed, in all probability, by some one other than themselves.

TYPES OF DECORATION

The types of decoration employed by Chippendale and his school must be divided into four classes: English, French, Chinese, and Gothic.

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English

LIONS, so freely employed in the furniture and decoration of Early Georgian times, were retained by the Chippendale school, and appeared in various forms as heads on seat rails, underframing of tables and the knees of chair and settee legs.

MASQUES, both human and grotesque, were freely employed for the embellishment of elaborate pieces, but are not commonly found (Plate XVIII, p. 170).

EVOLUTES, or the wave pattern, can sometimes be found on Chippendale pieces. The *motif,* however, belongs to an early period, and is not to be reckoned as characteristic.

EGG AND DART *motifs* for mouldings were of occasional occurrence and were also retained from the architectural *motifs* of the Queen Anne-Early Georgian style.

CLAW AND BALL feet were habitually used on much of the furniture of this date.

ACANTHUS of a peculiarly graceful type was freely employed in both the English and French types of the Chippendale period.

French

SHELLS were frequently used in the French type of furniture which followed Rococo *motifs* from general inspiration.

Chinese

PAGODA *motifs* were the most characteristic details of the Chinese type of decoration (Fig. 4; Key VII, 1; Plate XVII, p. 166).

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CHIPPENDALE MAHOGANY CONSOLE CABINET "IN THE FRENCH TASTE" (Of authentic Chippendale origin)
By Courtesy of Richard A. Canfield, Esq., New York City
PLATE XX

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Gothic

POINTED ARCHES AND QUATREFOILS were the essential elements on which the Gothic type of decoration was based.

STRUCTURE

Chippendale's furniture is structurally honest. It is not only apparently strong but is actually so. Otherwise so much of it could not have remained to the present date in a perfect state of preservation.

The carcase work is all most carefully fitted and joined; that is to say, it is mortised and tenoned or else dove-tailed together, and as only well-seasoned timber was used it is quite as strong to-day as it ever was, except in cases where it has been subjected to ill-usage. Even in the most delicate work which sometimes has the appearance of being fragile, the parts are all so well-proportioned that the support for weight and the resistance to strain come exactly where they are most needed. As we have said before, Chippendale's chief title to fame rests upon his chairs. In these he displayed not only sound knowledge but common sense in making his designs fit structural needs. The point of greatest strain in a chair is at the junction of the seat and back, and it is just at this point that Chippendale's chairs are strongest. The broad base of the splat is brought down to a firm junction with the back seat rail, and this with the strength of the uprights gives the necessary stiffness to chairs of the Chippendale type and makes them peculiarly strong and enduring. Even in the most delicate fretwork care was taken to secure the maximum of strength. Instead of cutting a fret from one solid piece, Chippendale's method was

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to cut three thicknesses which were glued together, the "way" of the central thickness running in the opposite direction to the "way" of the two other thicknesses.

All the cabinet-work was most carefully fitted, and even in writing tables with *bombé* fronts and sides, the drawers were shaped so that their sides conformed to the outlines of the piece instead of being ordinarily perpendicular and horizontal.

MOUNTS

It was a favourite theory of Chippendale's that the brass mounts, that is to say, the handles and key-plates, should lend a decorative effect to the general appearance of the piece of furniture to which they were attached. On most of the furniture of the ordinary or "inexpensive" type, the handles, scutcheons and key-plates were of the plain type that had been in use for some time. They were either pierced and fretted or else altogether plain. Not so, however, with the more elaborate furniture, particularly pieces made after the French pattern. Here we find handles, scutcheons and key-plates of the most elaborate and fanciful Rococo pattern, equalling in intricacy the Ormolu mounts of contemporary French furniture (Plate XIV, p. 148, and XX, p. 180). In a few rare instances fretwork mounts of brass were used purely for purposes of embellishment quite apart from their utilitarian furniture as handles, key-plates or scutcheons.

FINISH

The finish applied to the mahogany furniture of the Chippendale period was to all intents the same as that used during the Queen Anne-Early Georgian pe-

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riod. Towards the end of the period no doubt some of the mahogany pieces were finished in the manner indicated in the section on FINISH in the Sheraton chapter.

It may be of value to note that in the present care of old mahogany a weekly rubbing with a little double boiled linseed oil on a soft woollen cloth will be found highly beneficial. It may be added that this is the method used by Mr. Canfield, whose collection of Chippendale furniture is surpassed by none in America. Fresh air is also a vital necessity in preserving the healthy tone of the surface of old furniture.

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CHAPTER VII

THE BROTHERS ADAM

c. 1762–c. 1792

WE cannot overestimate the vast import of the influence exerted by the Brothers Adam upon English furniture. They introduced marked differences of form and structure. The changes due to their inspiration were more radical, more sudden, and of wider prevalence than any that had hitherto taken place. When the curvilinear element appeared—the most significant single occurrence so far chronicled in furniture annals—it made at first a modest and inconspicuous showing towards the end of the Carolean period, became distinctly frequent in the reign of William and Mary and was paramount in the days of Queen Anne and thereafter.

The Adam influence arose at a time when this curvilinear style, with which its ideals were wholly at variance, had for a long while enjoyed high favour and to a great extent it supplanted that style. Moreover, the inspiration for most of the furniture made thenceforward till the end of the eighteenth century may be directly traced to the style of design for which the Adelphi [1] were responsible. Prior to this revolution in design—for in effect it was such—whatever traces of classic or of Renaissance feeling had been present in English furniture had come there through French, Ger-

[1] This Greek word, signifying brothers, was adopted by the four Adam brothers as a trademark.

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man, or Flemish media, and had naturally lost some of their purity of line and distinction of character in this process of filtration.

The Brothers Adam, on the contrary, went directly to the fountain head, both for general inspiration and accurate detail, and brought into English mobiliary art a powerful infusion of classicism, mostly of the Italian type, pure and untainted by transmission through any intervening channels. In the pronounced return to a classic spirit in furniture design it should be borne in mind that the Adams anticipated the work of the French designers of the reign of Louis XVI. To understand just why the classic element in the style called after their name was so direct and vital it will be necessary to rehearse a little of the personal history of the Brothers Adam.

Before entering upon a brief biographical sketch of the Adelphi, however, the reader must be reminded that they were architects and designers and *not* makers of furniture. When we speak of Adam furniture, therefore, we mean furniture that was made directly from their designs. So great was their influence upon the design of the latter half of the eighteenth century, both architectural and mobiliary, that one is tempted, and almost persuaded, to speak of the "Adam Period" instead of the "Adam Style." The forms and *motifs* they introduced, as previously stated, dominated, or at least furnished, the inspiration for nearly everything that was designed in England, either in architecture or furniture during the remainder of the century.

Robert and James Adam doubtless inherited much of their architectural bent from their father, who held the appointment of King's Mason in Edinburgh and

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achieved some fame as the designer of Hopetoun House and also of the Royal Infirmary. The brothers John and William were also architects, but it was Robert, the second son, and his younger brother James, who made the name of Adam famous, and it is with them alone that we are concerned.

Robert was born in 1728 at Kirkcaldy and after completing his course of education at the University of Edinburgh he went, when twenty-two years of age, to continue his architectural studies in Italy. He afterwards went into Dalmatia to explore and examine the ruins at Spalatro of the Emperor Diocletian's Palace. This work he did with the utmost care and precision and employed assistants to help him in making sketches and taking accurate measurements of the ruins. The result of these labours he published in 1764 in a large volume dedicated to King George III, illustrated with his own paintings, plans and explanations of the ruins, along with admirable engravings by Bartolozzi.

He was afterwards appointed Architect to the King but subsequently resigned that post when he entered Parliament. His brother James then succeeded to the honour he had relinquished. About 1768 the Brothers began the series of real estate and building operations which brought them great wealth as well as fame, though, as canny and provident Scots, they had never been troubled by the limitation of penury and had always, it seems, had abundant means to pursue their bent. Of course they executed many other important architectural commissions besides those in which they engaged as matters of personal investment.

In 1773 they began to publish engravings of their architectural work, but the undertaking was not com-

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ADAM SIDEBOARD TABLE WITH PEDESTALS AND KNIFE URNS (Mahogany)
By Courtesy of Messrs. Hale and Kilburn, Philadelphia
PLATE XXI

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pleted until the appearance of a posthumous third volume in 1822. The title of this most valuable and illuminating set is the "Works in Architecture of Robert and James Adam, Esquires." Despite the title, the volumes were not wholly devoted to architecture, for there were sixty-four plates given to designs for sconces, bookcases, mirrors, tables, console cabinets, chairs, lamps, clocks and other articles of furniture.

One great reason for the success achieved by the Brothers Adam was that they deemed no detail too trivial or unimportant to receive their personal attention and care. They felt it both their duty and privilege not only to design houses but to supervise their interior decoration, and they did not regard a commission as completed until they had designed all the furniture, supervised its making and witnessed its placing in the positions they had planned for it. The same care and thought they devoted to the building of a palace they would likewise bestow upon the pattern to be worked on the cushions of a chairback and seat or arms or upon the design for a work-bag.

With such pains taken, it is natural to expect such exquisitely designed work as we find, work that shows how they lived up to the words of their preface by seizing upon "the beautiful spirit of antiquity" and transferring "it with novelty and variety through all" their numerous undertakings. What they did for architecture they also did for furniture design. They banished ponderosity and substituted lightness and grace. The characteristic features of furniture form and ornament according to the Adam style will naturally receive consideration in a subsequent portion of this chapter, but it will be quite in order to say at this point,

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by way of general criticism, that almost without exception the furniture of Adam design is distinguished by beautiful and refined proportion and by the "clever selection and application of cultured ornament."[2]

The actual makers of Adam furniture were Chippendale, Hepplewhite and various other of their prominent and capable contemporaries in the cabinet- and chair-making craft. While Chippendale, who executed many Adam commissions according to designs furnished him by the Adelphi, never forsook nor modified his own patterns for any of their inspiration, Hepplewhite and the others were very profoundly influenced, as we shall see when we come to the Hepplewhite chapter.

In some respects the makers influenced the designers and modified their patterns, for neither Robert nor James Adam was himself a craftsman and so did not thoroughly understand the nature of the wood nor the manner of working it. Consequently they not infrequently designed details impossible of execution, and it was then that practical craftsmen like Chippendale and Hepplewhite were obliged to suggest and make alterations.

In their furniture the Brothers Adam used many of the lighter woods, such as satinwood, amboyna, harewood and various others that had not hitherto been employed, or employed only to a limited extent for purposes of inlay or the like. Nevertheless, much of their furniture was executed in mahogany, which was deservedly entrenched strongly in popular favour.

Such eminent artists as Zucchi and Pergolesi, whom they had brought from Italy, and Angelica Kauffmann

[2] Clouston.

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lent valuable assistance to the Adelphi by painting their panels and their finer satinwood furniture. The plaques of Wedgwood were also occasionally introduced as an embellishment in some of the finer cabinet-work. In short, there was no exquisite resource of decorative art that Robert and James Adam did not apply to the making of beautiful furniture, and posterity owes them a debt of gratitude for the heritage of grace and beauty they left behind them.

ARTICLES

Although the articles for which the Brothers Adam furnished designs at one time or another included practically every piece of furniture known to the domestic economy of the day, we are concerned, generally speaking, only with chairs, stools, settees or sofas, window seats and daybeds, bedsteads, tables, chests of drawers, console cabinets, secretaries, bookcases, sideboard tables, pedestals, mirrors and clocks.

CONTOUR

In contour the style introduced by the Brothers Adam struck an entirely new note. As previously mentioned, the curving structural lines so much favoured during the Chippendale period were practically dropped and the rectilinear element, one might almost say the angular element, again became supreme. Curving lines in occasional serpentine fronts or in half round tables and console cabinets were often met with, to be sure, but the directness of the straight structural line everywhere asserted itself. All the furniture was lighter and more graceful in character. Legs were frequently tapered and had spade feet (Key X, 3, 4 and 5), other legs were round and fluted (Plate XXII, p. 190). Mould-

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ings and cornices were small and exceedingly refined in detail (Fig. 1, *A* and *B*). Carcase work, save in semi-circular console cabinets, was purely rectilinear. Tops

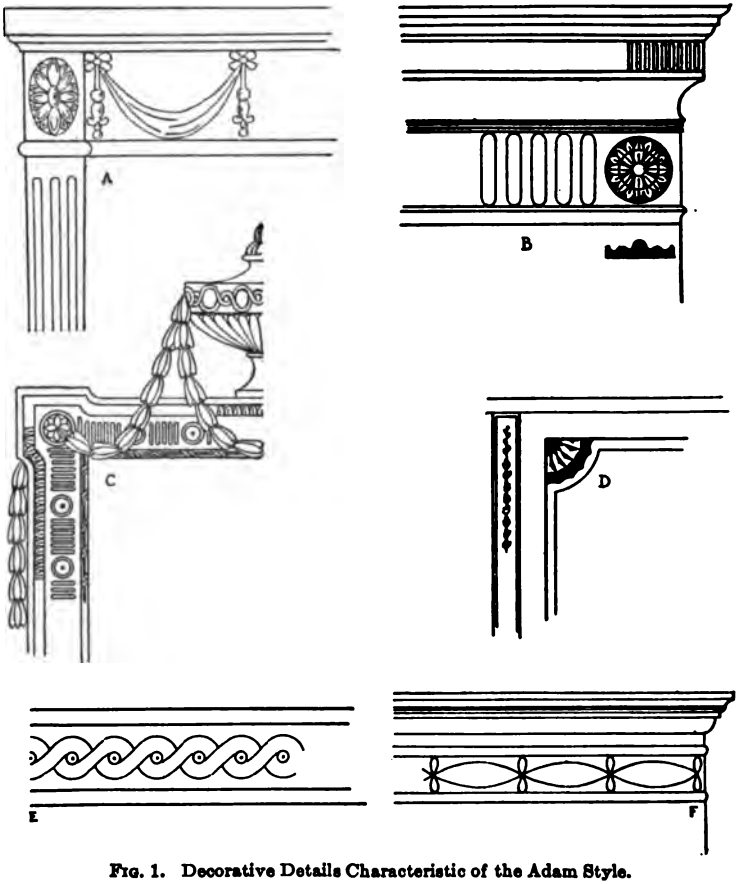


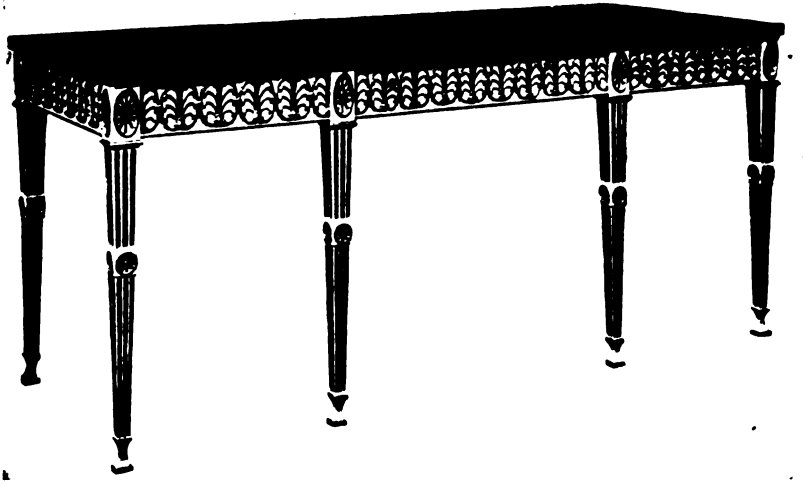
FIG. 1. Decorative Details Characteristic of the Adam Style.

of cabinet work were straight or adorned with rectilinear pediments. The well-known Adam vase or urn (Fig. 1, *C*) appeared as a finial embellishment, and the

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ADAM PAINTED CABINET WITH ANGELICA KAUFFMANN PANEL
By Courtesy of Mr. C. J. Charles, of London



ADAM PAINTED SIDE TABLE
By Courtesy of Mr. C. J. Charles, of London
PLATE XXII

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urn shape was also conspicuous in the knife boxes (Plate XXI, p. 186) for sideboard pedestals. So far as contour was concerned, the oval shape appeared chiefly in mirrors, in semi-oval side tables—with insistently *straight* legs—and the semi-oval swells to some of the console cabinets with an otherwise rectilinear carcase. Circular or oval lines (Key X, 1, 2 and 3) were also to be found in some of the backs of the straight-legged chairs. Both contour and detail were instinct with classic feeling (Fig. 1, *A*, *B* and *C*) without any tincture of French or other contemporary Continental influence, for the Adelphi drew their inspiration directly from old Pompeian sources and kept their style pure of any modifying medium.

CHAIRS

For the sake of convenience and clearness we shall consider first arm-chairs and then side chairs. What is said of the legs will apply to both sorts. They were square and tapered (Key X, 1 and 3), often with spade feet or block feet, or round and fluted (Key X, 2) with turned or moulded feet, and usually some form of moulded ornamentation about the ancle. Back legs were either straight and slanted somewhat or curved backward. The more typical chairs were made without stretchers, but stretchers were, nevertheless, used (Key X, 1 and 3), and sometimes the front stretcher was recessed and joined the side (Key X, 1) stretchers instead of the front legs. Stretchers were also set saltire wise (Key X, 3). Seats varied in shape. In upholstered arm-chairs they were generally nearly square with a slight taper towards the back. Some arm-chair seats, however, were curved outward in front

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and at the sides were rounded towards (Key X, 2) the uprights of the back. Seat rails were straight and carved, painted or covered with upholstery. In some Adam chairs, especially side chairs, we find the drop seat. Arms ordinarily curved gently from the back (Key X, 2), came well forward horizontally to where the hand would naturally rest, made a sharp angle and then curved forward, either to join the upper part of the front legs or the side of the seat frame. Backs of upholstered arm-chairs were square, with occasionally an exceedingly slight arching curve at the top, round or oval (Key X, 2). Arm-chairs with carved backs were similar in design to side chairs. The characteristic Adam back for side chairs was either wheel shaped (Key X, 1 and 3) or oval (Key X, 2), the latter being an adaptation of the former. The back legs either projected above the seat and formed the supports of the wheel or oval or a solid piece of wood, tenoned into the back of the seat rail, formed the support. Chairs of both types, though exceedingly graceful, were structurally weak. The centre of the wheel or oval back was a circular or oval patera from which the spokes radiated. The outer rim was often finely fluted all the way round (Key X, 2).

STOOLS

Stools coincided with the contour and design of chairs.

SETTEES OR SOFAS

The same thing may be said of sofas and settees in general. There was little structural or decorative difference.

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WINDOW SEATS AND DAYBEDS

The window seats designed by the Adams followed the same general contour of those made in the Chippendale style, having upright, curved over ends and no backs. The chief difference lay in the greater refinement and delicacy of line, the usually round, fluted legs and the embellishment wrought with characteristic *motifs*. These window seats had four, six or eight legs. Daybeds were the same, except that one end lacked the upright support above the seat.

BEDSTEADS

Bedsteads of Adam type are not plentiful but were designed with slender fluted posts with square plinths or bases. They are of such rare occurrence that it will serve little practical purpose to discuss the few known examples.

TABLES

The typical Adam table was rectangular, semi-circular or semi-oval. Wall tables were also made with serpentine fronts. The legs were straight and either square or round and almost invariably tapered. They were very generally fluted or reeded. The square legs ordinarily terminated in spade or block feet, while the round legs terminated in some sort of moulded or carved ornament, often a rendering of the water leaf *motif*. The underframing was straight and decorated with swags and drops (Fig. 1, *A*), fluting (Fig. 1, *A, B* and *C*), circular or oval pateræ (Fig. 1, *A, B* and *C*), urns, wreaths or some of the other forms of ornament of classic provenance which appeared with the Adam influence (Plate XXII, p. 190).

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CHESTS OF DRAWERS

Chests of drawers did not differ materially from those previously made, except in more chaste and well-considered proportion, adherence to horizontal and vertical lines, small size and refinement of cornices and mouldings and the application of typical decorative detail.

CONSOLE CABINETS

In this particular form of furniture the Brothers Adam were practically pioneers. Though similar pieces of furniture had been made before their influence was appreciably felt in matters mobiliary, they really developed and brought to perfection this article of necessity for polite and elegant households. The console cabinet was placed between windows or doors and was regarded as essential to any symmetrical scheme of furnishing. Above it was usually hung a handsome mirror and perhaps a pair of ornate sconces to match it. The lines of the console cabinet were conspicuously vertical and horizontal, while the front, usually with doors rather than drawers, was often semi-circular or semi-oval (Key X, 5) in form. Sometimes, where the cabinet was designed to fill a long space, the body would be rectangular and the middle section would have a semi-circular or semi-oval bay. Short tapering legs, square or round, supported these cabinets, which were nearly always highly decorated. Other cabinets, not of the console type (Plate XXII, p. 190), were supported on tall legs.

SECRETARIES, BOOKCASES AND CHINA CUPBOARDS

These articles of furniture (Fig. 2) so exactly coincide with the corresponding pieces made by Hepplewhite, who executed many of the Adam commissions

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ADAM GILT MIRROR AND CONSOLE TABLE
By Courtesy of Messrs. Hale and Kilburn, Philadelphia
PLATE XXIII

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anyhow—the Adams, be it remembered, never made a stick of furniture themselves—that, for the sake of

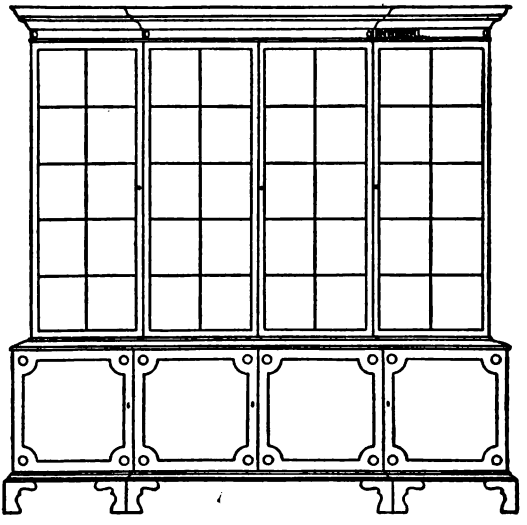


Fig. 2. Bookcase of Characteristic Adam Contour.

convenience and brevity, they will be treated in the Hepplewhite Chapter.

SIDEBOARD TABLES AND PEDESTALS

The development of the sideboard, furthered by Shearer and Hepplewhite and reaching perfection in the designs of Sheraton, was greatly advanced by the Adelphi. They did not make the sideboard as we now know it but enhanced the importance and grace of the sideboard table, which they flanked at either end by square pedestals of corresponding design, surmounted by graceful urn-shaped knife boxes (Plates XXI, p. 186 and XXIV, p. 198; Key X, 4). They also frequently

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put a wine cooler, or cellarette to match, underneath the table. At the back of the table, against the wall, they likewise added a metal, usually brass, rail or rails supported on uprights and sometimes further adorned with attached candlesticks. The tables were long and narrow, with four or more legs, according to length, and of the type already described in the section on tables. The pedestals supporting the knife urns were used as receptacles for sundry dining-room accessories and the whole front was formed of a single door.

MIRRORS

The Brothers Adam would always be gratefully remembered for the mirror frames they designed, even though all their other work were forgotten. In shape the mirrors were vertically or horizontally oblong, round, or oval. The body of the frame was carved and gilt and, in addition, light and graceful embellishments, too airy to be executed in wood, were wrought in compo on a wire core or frame. The graceful Adam urn frequently formed the central ornament (Fig. 1, *C*) at the top, from which all the other embellishments seemed to radiate. Girandoles and sconces were designed to match and accompany the mirrors. These mirrors were often placed in a formal manner between windows while below them stood a pier or console table (Plate XXIII, p. 194).

CLOCKS

Tall case clocks seem not to have occupied the attention of the Adelphi to any great extent. Such clocks as they did design were chiefly of the small mantel or bracket type, and carried out the decorative *motifs* and forms they commonly employed.

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MATERIALS

The materials used in the manufacture of furniture of Adam design fill a comprehensive list.

MAHOGANY was too generally established in public favour and possessed too many sterling qualities not to be employed extensively. It afforded an excellent medium for the special type of carved decoration in which the Brothers Adam delighted.

SATINWOOD came next as a close second in popularity. It was owing to the influence of the Adelphi that satinwood, and other light and varied woods as well, became so popularised that this epoch has been fittingly called the "Age of Satinwood."

SYCAMORE, either in its natural state, or treated with chemical stain, was often used as a base for decorative surfaces. Harewood was merely sycamore wood stained.

AMBOYNA, owing to its beautiful grain and mellow colour, was much esteemed as a veneer for some of the finer cabinet-work.

TULIPWOOD was also esteemed for colour and grain.

HOLLY AND EBONY, as well as other precious woods, were used for inlay.

PINE AND LIME were used for elaborate carving that was to be painted or gilded.

WEDGWOOD PLAQUES were employed as inserts.

MARBLE was used extensively for console, table and cabinet tops.

COMPO, as a plaster composition is commonly called, was used for delicately moulded ornaments for mirrors and girandoles where wood would have been too brittle. The compo was applied on a wire core or frame.

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DECORATIVE PROCESSES

The decorative processes made use of in the execution of Adam furniture were:

Carving, which was usually applied to mahogany or else to the pine and lime objects that were to be gilded.

Turning was used only sparingly and on table, chair and sofa legs of simpler pattern.

Inlay and Marqueterie afforded a valuable resource for the delicate embellishment of flat surfaces of satinwood in such articles as chairs, settees, table tops, and cabinets. The character of this marqueterie was quite different to, and infinitely more delicate than, that of the William and Mary period.

Veneer was used for the rich effects of the grain arranged in symmetrical patterns. Table and cabinet tops, cabinet doors, and spandrel fans were commonly made of veneer, and veneering in such cases was often used in conjunction with painting.

Painting as an adjunct to the cabinet-maker's art was never before so extensively and effectively employed. In addition to the delicate floral wreaths, ribbons and minute Pompeian *motifs,* the small panels, plaques and cartoons painted by Angelica Kauffmann, Cipriani and other noted artists (Plate XXII, p. 190), were masterpieces in themselves. Satinwood furniture was only partially painted, as the wood itself made a most desirable background. Articles intended to be wholly covered with paint and gilding were made of baser woods; greens, whites, and other colours were used as a base for gilded decoration in such cases (Plate XXII, p. 190).

Gilding was used in the cases just mentioned and

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ADAM SIDEBOARD TABLE WITH PEDESTALS
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PLATE XXIV

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also for entirely covering mirror frames, girandoles and pier tables (Plate XXIII, p. 194).

TYPES OF DECORATIVE DESIGN

The types of decorative design used by the Brothers Adam were exceedingly rich in variety, and might be classified as *architectural, floral* and *animal.*

Under the ARCHITECTURAL *motifs* may be included swags, both floral and of drapery (Fig. 1, *A* and *C*), beading, guilloche (Fig. 1, *E*) interlacings, pateræ, both circular and oval (Fig. 1, *A*, *B* and *C*), masques, Ionic capitals, and anthemion or classic honeysuckle pattern, urns (Fig. 1, *C*), vases, minute and varied Pompeian details, spandrel fans (Fig. 1, *D*) and egg and dart mouldings.

Under FLORAL *motifs* may be mentioned pendent husks (Fig. 1, *C*), water leaves or endives, roses, palmette pattern, pineapples, acanthus leaves, and fuchsia drops. Of course all the foregoing floral *motifs* were pretty thoroughly conventionalised and of architectural affinities.

The ANIMAL *motifs* include rams' heads, goats' heads, goats' feet, lions' heads, griffins, birds, and human figures. Ribband designs were also used.

STRUCTURE

The structure of most of the Adam cabinet-work, owing to its generally rectilinear character, was good. Furthermore, it was usually made by the best joiners. The pieces with semi-circular or semi-oval fronts were carefully and strongly made and structurally sound. With chairs and settees, however, it was a different matter. Some of them, especially those made in mahog-

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any, were strong and durable, but others, while exceedingly graceful in design, were structurally weak. The satinwood chairs, above all others, were of frail structure, and it needs only a glance at the lines of the arms and backs to be convinced of this.

The Brothers Adam, as architects, thought mostly in terms of marble, stone and stucco, and some of their designs for furniture were utterly impracticable until modified by the cabinet-makers to whom they entrusted their commissions.

MOUNTS

The metal mounts for Adam furniture were designed with the characteristic delicacy and care that mark all work that goes by the name of the Adelphi.

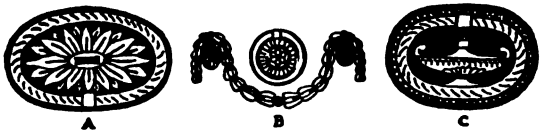


Fig. 3. Characteristic Adam Mounts.

The patterns varied largely with the individual pieces designed, but the accompanying illustrations will convey a fair notion of their beauty and refinement.

FINISH

The finish of Adam furniture was to all intents the same as that of other furniture of the period, and what is said in the Chippendale, Hepplewhite and Sheraton Chapters will quite cover the subject.

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CHAPTER VIII

GEORGE HEPPLEWHITE

17 ?–1786

WE shall not speak of a Hepplewhite period of furniture, but of a Hepplewhite style. There was no Hepplewhite period, for the date of Hepplewhite's prosperity and influence was synchronous with the prominence and popularity of several other important cabinet-makers or designers. There was, however, a well-defined Hepplewhite style which enjoyed great favour and vogue and exerted a powerful and lasting effect upon English and American mobiliary development.

The eighteenth century is unique with regard to the making and makers of furniture. Before that time the maker's name was not associated with the product of his design or labour; in fact, his name was not likely to be known beyond the limited circle in which he lived and moved and had his being. Likewise, since the close of the eighteenth century, the name of this or that cabinet-maker or designer has been of no particular significance, with one or two exceptions, as signalising any special mobiliary style. During that charmed period, however, the very heyday of cabinet-making, from the time that Thomas Chippendale impressed his personality upon the British public, and supplied his patrons with his own adaptations and renderings of divers antecedent and contemporary styles, the names of four or five cabinet-makers stand forth preëminently

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as masters in their line. The designs of each are characterised by certain distinctive traits that in many cases serve to fix unmistakably their authorship or, at any rate, the authorship commonly attributed to them.

In this small company of "joyners" the name of Hepplewhite occupies a place of distinguished honour. His designs were widely copied by contemporary cabinet-makers and he, in turn, doubtless made large use of types that were current at the period and which he had no hand in originating. Indeed, the indebtedness of Hepplewhite and several of his contemporaries to ideas supplied in the first place by the Brothers Adam, is very considerable. It is impossible to say beyond peradventure that such and such pieces were made in the Hepplewhite shop in Redcross Street. Even if one had grounds to make such statements, they would have a merely antiquarian interest; for the purpose of identifying styles and assigning them to a popularly accepted name, it is quite immaterial whether Hepplewhite himself conceived the furniture designs generally accredited to him, or merely appropriated the work of others, adding some individual touches of his own, or perhaps not, as the case might be.

When we speak of Hepplewhite furniture, therefore, we really mean furniture of the type to which, in the course of years, the patronymic of that designer has become attached; his name represents for us not so much a personality as a fashion.

Of the personal history of George Hepplewhite, of Cripplegate, we know extremely little. By some he is believed to have been apprenticed to the cabinet-maker Gillow, of Lancaster, though of this conclusive evidence seems lacking, and when we have recorded that

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he conducted his business in the parish of St. Giles, Cripplegate, and that he died in 1786, we have said all that may be said with any degree of certainty.

After his death, his business was carried on by his widow, Dame Alice Hepplewhite, under the title of "A. Hepplewhite & Co.," and it was under her management of the concern that "The Cabinet Maker and Upholsterer's Guide" was published, first in 1788 and then again in 1789 and 1794, giving furniture designs put forth by the establishment and presumably drafted by Hepplewhite himself or under his direction. In the editions of 1788 and 1793 of the "Cabinet-makers' London Book of Prices and Designs of Cabinet Work" we also find ten designs signed by Hepplewhite.

The Hepplewhite style represents a combination of influences, all of which are clearly traceable in one form or another. The Brothers Adam, as we have seen by their designs, infused into the British public a taste for clasic forms and classic ornament. They went directly to classic sources for their inspiration, as we have also seen, and did not acquire it filtered through a French medium. This pure classic spirit exerted a marked influence on the work of Hepplewhite, who, by the bye, executed many commissions for the Adams and more than once had to modify their designs to render them practical and susceptible of workmanlike execution in wood. The Adam strain of influence is observable in matters of ornamental detail rather than in form.

Then, again, another marked manifestation of classic influence came through the French channel of the Louis Seize style, which affected both form and detail. It was the Louis Seize style that influenced

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both Hepplewhite and Sheraton, but the latter used it far more as a source of inspiration than did the subject of this chapter. Indeed, it would not be far wrong to say that Hepplewhite occupied a middle ground in design between the Brothers Adam and Sheraton.

Occasionally the inspiration and result—and we are tempted to believe the model, also—were identical in the case of Hepplewhite and Sheraton. One of the few exceptions to the rule given in the Introduction to this book, that pieces of furniture are readily to be ascribed to their respective styles, is here to be noted: in a few designs, particularly of chairs and settees, and a few only, Sheraton copied Hepplewhite or Hepplewhite copied Sheraton, or both copied the Louis Seize style so effectively, that for once it is, in these particular cases, almost impossible to differentiate. In the matter of sideboards both followed the lead of Shearer and designed pieces in practically the same style, but Sheraton carried the sideboard to a fuller development than did Hepplewhite.

One essential item of contrast, however, will always serve to differentiate clearly the individual styles of Hepplewhite and Sheraton, no matter how many points of resemblance they may display in other respects—Sheraton admired and emphasised the straight line in every possible place, while Hepplewhite, on the contrary, was a faithful exponent of the curvilinear tendency that became so popular in the late seventeenth and early eighteenth centuries. In his chairs, sofas, and sideboards, curving lines were everywhere noticeable, and though straight lines were by no means absent, particularly in some of the cabinet-work, the vertical and horizontal angularity that distinguished so many

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HEPPLEWHITE PAINTED SATINWOOD WRITING TABLE
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PLATE XXV

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of Sheraton's designs were not a preponderating influence. Sheraton's work also exhibits a greater slenderness and narrowness throughout. Some of the Hepplewhite work, particularly his chair-backs, were of great refinement and grace but, notwithstanding some indebtedness to Continental models, there always remains that fine English characteristic of sturdiness which alone among English furniture designers Sheraton abandoned for French refinement and delicacy.

During the period of Hepplewhite's greatest activity, the architectural influence of the Brothers Adam was paramount. The classic style, as they interpreted it, attained the widest popularity, and the prevailing interior decorations consisted largely of urns, reeding, wreaths of flowers, festoons of drapery or husks caught up by rams' heads, fan ovals, swags and drops of bell flowers and knots of ribbon. The Adelphi supplied inspiration to other architects who copied their style with varying success. It was natural, under the circumstances, that there should be a demand for furniture for these houses corresponding with the general mode of architectural decoration, and Hepplewhite and his contemporaries, following closely the lead of the Brothers Adam, but also adapting and originating a great deal of design upon their own initiative, supplied that ever-increasing demand. Along with this pronounced classic tendency in much of Hepplewhite's work, one can detect, at the same time, a strong undercurrent both of French tradition and design, particularly noticeable in his adaptations of Louis Seize models, already alluded to.

His great and lasting popularity and his influence on the furniture designs of our own day are probably

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attributable to the fact that, in addition to the grace and lightness of his creations, he always manifested a thoroughly practical and English intention in whatever he made, although so many of the additional embellishments to his structural forms were borrowed directly from Louis Seize originals.

A great quantity of chairs, settees, and much of the general Hepplewhite work were wrought in mahogany, for its sterling qualities were too well known for it ever to be displaced from popular favour, but the Hepplewhite style has always been properly regarded as the real pioneer exponent and populariser of the values of other and lighter ornamental woods for cabinet-work. The Brothers Adam, it is true, did employ these woods in the furniture they designed, but the Hepplewhite style made such free and constant use of them that the credit for their prevalence must be assigned to that quarter.

The Hepplewhite mode emphatically and consistently demonstrated the value of inlay and colour for purposes of adornment in distinction from carving which had reigned supreme all during the Chippendale period (Key XI, 5, and XII, 2). Satinwood, tulip, amboyna, sycamore, rosewood, and many more besides were extensively used, sometimes in combination with mahogany, and sometimes not, but almost universally with charming effect. The decorative warmth and variety of colour thus achieved made an addition of no mean importance to the varied scope of English furniture possibilities.

The whole Hepplewhite influence was for grace, lightness, and beauty of contour, and in most instances artistic results were reached. Indeed, the services

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which both he and Sheraton rendered can scarcely be overestimated for, with the furniture that both of them designed, there was developed a sense of grace, buoyancy and freedom that had never before existed in English interiors; and this same spirit, reflected on our side of the Atlantic, has given us some of our choicest heirlooms.

Nevertheless, however much we may admire Hepplewhite and his work, it must in fairness be admitted that his achievements varied greatly in the degree of merit they possessed. Some of his performances seem almost inspired and then again they sink suddenly to the verge of banality. This unevenness of his genius has been said to be partly due to a lack of the innate sense of fitness that Chippendale enjoyed and partly to a lack of the knowledge of design that Sheraton customarily displayed. Whatever may be the ultimate cause for his inequalities and occasional lapses, it is a satisfaction to realise that the majority of his designs, and the bulk of the work he either executed or inspired can take rank very far above the level of the commonplace.

One reason why Hepplewhite exercised such a powerful and widespread influence on the development of English furniture was that he took a large-minded view of things, was less pedantic in his attitude than most of his predecessors and contemporaries, was less harsh in his criticisms of them and their work, and was willing to publish his designs freely without any desire "to reserve any benefit accruing from them to himself." The working cabinet-makers, therefore, "throughout the Kingdom copied the designs in every way, sometimes succeeding in imparting to their work

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as much refinement and dignity as was expressed in the original, but in many other cases falling far short of the conception.'"[1]

His book containing three hundred furniture designs was unquestionably a most valuable addition to the literature of cabinet-making, and although a critical examination of its contents suggests, perhaps, that he was inferior to Chippendale in a sense of proportion, facility of adaptation and inventive fertility, and also that he was not so skilful as Sheraton in the massing of his ornament, we cannot help feeling, at the same time, that he was more fecund in mobiliary expression and more flexible and free in his conceptions than the Brothers Adam, notwithstanding their inspiring influence, by which he, along with others, profited so greatly.

ARTICLES

There is always, necessarily, much similarity between the list of articles in each chapter, because no sudden revolutionary changes took place in the habits of our forefathers to bring the vogue of one piece of furniture abruptly to an end and replace it immediately by another. A comparison, however, between the different chapters will reveal the gradual discontinuance of certain types from period to period, or from style to style when the popularity of one maker's handiwork shall be said to constitute a period division. For instance, if we look first at the inventory of chair- and cabinet-work in the Chippendale period and then at the list of articles designed by the Brothers Adam or made by Hepplewhite, we shall see that the highboys and lowboys have disappeared in the newer mode and tall

[1] Clouston: *Chippendale.*

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chests of drawers, chests on chests and presses or wardrobes have taken the place of one, while more pretentious and fully appointed dressing tables have supplanted the other. Tripod furniture, likewise, has practically disappeared with the trifling exception of such things as flower stands and guéridons. Bookcases, sideboards and cabinets, on the other hand, have become objects of much more consideration. The several articles will be treated in their usual order so that it will be unnecessary to append here an itemised list.

CONTOUR

What was said of contour in the Adam chapter is substantially true for this. With the advent of the Adam influence, we are come to a straight-legged period and a period when curves are subservient to straight horizontal and vertical lines. There were plenty of curved surfaces such as the serpentine fronts of chests of drawers, tables and sideboards, or the semi-circular or semi-oval fronts of cabinets, but the top and bottom lines of these pieces were horizontally straight and their side lines were vertically straight, so that all the curving had to be done in one direction. A point of contrast to be observed between Hepplewhite and Sheraton contour is that in the former the element of concavity, especially in the fronts of sideboards and chests of drawers, is emphasised, while in the latter the element of convexity is found instead. There are, to be sure, sporadic instances where an Adam table was designed with scroll legs or a Hepplewhite chair with cabriole legs, but they are rare exceptions and need not concern us.

The foregoing observation, of course, does not apply to Hepplewhite's French furniture, which very accu-

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rately followed all the curves of the later Louis Quinze fashion. It is so French in character that it is scarcely entitled to consideration in this chapter.

The most distinctive note to be observed in Hepplewhite contour, a particular in which neither Adam nor Sheraton designs share, is the shape of the shield back (Key XI, 1), hoop back (Key XI, 2) and interlacing heart (Key XI, 3) back chairs. Hepplewhite made round and oval (Fig. 1, 2) chair backs, too, but these are also found in Adam designs.

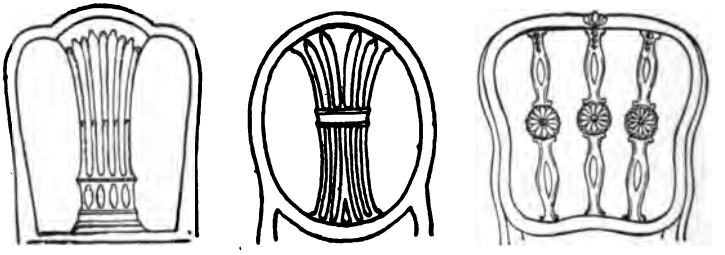


Fig. 1. Examples of Hepplewhite Splat, Oval and Bar Backs.

As much alike as Hepplewhite and Sheraton patterns are in many respects, one sharp contrast must be drawn between the styles. Though both men held to straight structural lines in their designs of cabinet-work, and to a very large extent in chair- and table-work, Hepplewhite is regarded as the exponent of the curve and Sheraton as the exponent of the straight line. Hepplewhite introduced his curving lines in chair backs, seat frames, sofas and settees, the serpentine fronts of sideboards and cabinet-work and the shapes of table-tops. How Sheraton, on the contrary, emphasised the straight line, we shall see in the Sheraton chapter. Strange as it may seem in the tracery of the glazed

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A *B* *C*

HEPPLEWHITE CHAIRS: (*A*) PAINTED, BARRED SHIELD BACK, SQUARE TAPERED LEGS; (*B*) OVAL HONEYSUCKLE BACK, ROUND FLUTED LEGS; (*C*) HOOPBACK, HONEYSUCKLE SPLAT, STRAIGHT GROOVED LEGS

By Courtesy of Messrs. Hale and Kilburn, Philadelphia

PLATE XXVI

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doors of bookcases and cabinets (Key XII, 2) the preference was apparently reversed, for Hepplewhite was disposed to use straight lines, while Sheraton turned to graceful curves and incidentally showed what a master of proportion he was. The same is true of panel shapes in cabinet-work. Sheraton seems to have fallen heir to the Adam oval and used it to excellent effect, while Hepplewhite, with his strong predilection for curving lines, kept, in the main, to rectangular panel shapes.

To Hepplewhite must be credited the popularisation of the tall French foot (Key XI, 4) for cabinet-work, with its refined proportions and graceful outward curve of both sides and angle. Though both men used square legs and round legs in their table and chair designs, the square leg (Key XI, 5) may be considered more typical of Hepplewhite. In the majority of cases, square or round, and in the designs of both men, legs are tapered.

CHAIRS

However much Hepplewhite may have been indebted to Adam in his other designs, he is decidedly original in his chair patterns and distinctly practical as well. The legs of Hepplewhite chairs are prevailingly square, tapered and either with or without the "collared" toe or spade foot, and either flat or grooved. In a number of chairs, stretchers are used to brace the legs, and the front stretcher is recessed. Seats are ordinarily square, with a slight taper towards the rear uprights, or else are slightly rounded in front, and the seat frame is either visible or covered with upholstery. Rounded seats and also rounded legs occur (Plate XXVI, p. 210), but the first-mentioned types are more

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characteristic. The square seats are sometimes "dropped" (Key XI, 2). In the earlier arm-chairs the arms run out horizontally from the backs to a sharp angle and then drop with a sweeping curve to join the tops of the front legs (Plate XXVI, p. 210). In the later chairs the same contour of arm is preserved but the supports join outside the seat rails (Key XI, 3) and are dowelled into the side of the seat frame a little behind the line of the front legs.

The backs form the most distinctive feature of the chairs, and exhibit a broad variety of shape and detail. The typical forms, however, are the shield (Key XI, 1, and Fig. 2, *A, C, E, G, H* and *I*), the oval (Fig. 1, 2, and Fig. 2, *F*), the interlacing heart (Key XI, 3, and Fig. 2, *B*), and the hoop (Key XI, 2 and Fig. 1, and Fig. 2, *D*) and all other types, with the exception of an occasional essay at a square back (Fig. 1, 3), are but modifications of these. The tops of the shield-back chairs are of two shapes—either serpentine (Key XI, 1) or with a slight unbroken bowed curve like the top of a crusader's shield (Fig. 2, *E*). The latter form is not common. "Honeysuckle" backs are found in both the oval and hoop forms (Plate XXVI, p. 210).

Hepplewhite backs do not usually join the rear seat rail but are supported by the extension of the back legs rising above the seat and curved slightly inward (Key XI, 1, 2 and 3; Fig. 1; 2 and 3; and Fig. 2, all except *D*). Shield-back chairs are either balustered (Fig. 1, 3; and Fig. 2, *E*) or barred (Key XI, 1), having usually five carved and curving balusters or bars converging to a semi-circular rise in the bottom of the shield or else have some form of central pierced splat (Fig. 2, *A, G, H* and *I*). In some instances the shield

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back has only three bars (Fig. 2, *C*) and in the bow-topped shields the bars do not curve but are vertical (Fig. 2, *E*).

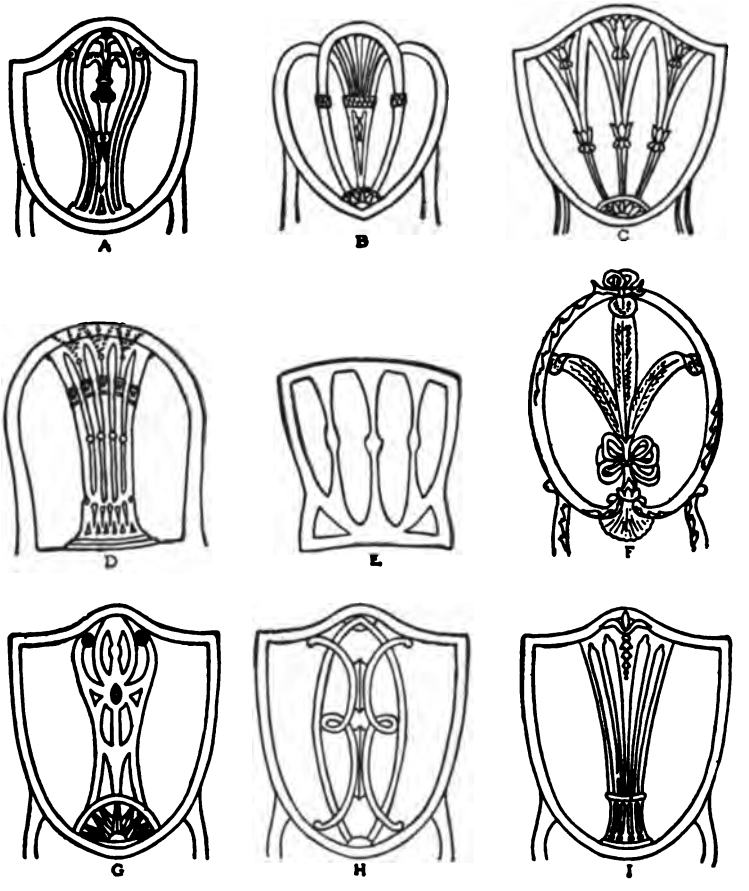


Fig. 2. Characteristic Hepplewhite Chair-back Shapes.

In the splatted shield backs the central splat usually follows the outline of a vase or lyre (Fig. 2, *A*, *G* and *I*). There are, of course, other variations in the treat-

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ment of shield backs (Fig. 2, *H*) but they may easily be recognised by their general resemblance to the types just noted.

The oval-backed chairs (Fig. 1, 2, and Fig. 2, *F*) may have been inspired by Adam designs, but they were developed in a thoroughly characteristic and individual manner. The three feathers of the Prince of Wales (Fig. 2, *F*) were frequently worked into these backs as a decorative *motif*, sometimes altogether replacing the splat, and at other times we have a modification of the interlacing heart patterns, used as tracery and sometimes a modified lyre form of splat.

In the interlacing heart backs (Key XI, 3, and Fig. 2, *B*), the inner sides of the hearts, springing from a circular segment at the base of the back, take the place of a splat, and the upper portion, just under the crest, is often given a fan treatment (Key XI, 3).

The hooped-back chairs are the only ones whose central splat joins the seat rail at the rear (Fig. 1, and Fig. 2, *D*). The back legs project above the seats and continue in one unbroken line with the cresting. In the hoop backs the central splat usually follows a vase or lyre outline. Hoop-back chairs also sometimes have a wheel *motif* instead of a splat (Key XI, 2). Ladder-back chairs were common to the cabinet- and chair-maker's trade from 1760 to 1790, and Hepplewhite, as well as others, doubtless made them. Forms are met with that show characteristic Hepplewhite touches and details of ornament.

STOOLS

By the time of Hepplewhite's prosperity stools had ceased to be fashionable and were not in demand.

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SOFAS AND SETTEES

In Hepplewhite's sofas and settees we meet with two distinct varieties—the upholstered sofa (Key XII, 1) with strong French affinities and the chair-back settee, which was simply a succession of chair backs of one or the other of the typical forms joined together, sometimes as many as five being placed in a row of graduated size. All their characteristics were those of the chairs and need not be further dwelt upon.

The upholstered sofas had rounded or square legs like the chairs, but the preference seems to have been for the former. Backs were simply bowed or else broken into a number of curves rising towards a crest in the middle (Key XII, 1). The backs were often curved round to form the arms, which then dropped with rapid curve to meet the seat at the top of the front leg. These sofas usually had eight legs and were much longer than the older settees of preceding periods. Another form of long sofa had stuffed and rolled over arms and an arched back.

WINDOW SEATS

Window seats were made with rolled over ends and arched backs like the last-mentioned form of sofa or else with rolled ends and no backs. Occasionally we find the seats rounded in the rear and the back curved and caned and closely resembling some of the Louis Seize settees. These are late.

DAYBEDS

A form of daybed resembling one end of an upholstered sofa was used, and its lines were distinctly of French inspiration.

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BEDSTEADS

The ordinary bedsteads in Hepplewhite's day had lost their unwieldy and ponderous superstructure and were surmounted by a simple tester, which often consisted of merely a pine frame to hang the valances and curtains from (Key XII, 4). Hepplewhite and Sheraton pillars bore a close resemblance to each other, but those of Hepplewhite were apt to be of heavier proportions and have square or slightly-tapered bases (Key XII, 4 and 5). The upper portion of the posts tapered gradually to the top and was often embellished with delicate spiral wreathing running about the reeding. Acanthus or water leaf ornament usually adorned the lower part of the upper section. Sometimes the top part of the posts was merely fluted.

TABLES

Tables were of great number and variety. First of all, there were range tables in sections. The end sections were semi-circular and often had a drop leaf on the side. These two ends, along with other rectangular tables of similar pattern placed between them, were often put together to make long dining tables (Plate XXVII, p. 216). Then there were the semi-circular (Key XI, 5), semi-oval or serpentine-fronted side tables, which were meant to stand beneath mirrors or between windows. Then again, there were the card tables with serpentine or bowed fronts and a folding leaf that either lay flat on its companion half of the top or stood up against the wall when not in use.

There were also the Pembroke tables with two rectangular drop leaves, a drawer at the ends in the under framing and squared tapered legs with spade feet.

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END SECTION OF MAHOGANY INLAID HEPPLEWHITE RANGE TABLE, TAPERED LEG AND BANDED ANCLE

In possession of Harold D. Eberlein, Esq.



MAHOGANY INLAID SERPENTINE FRONT HEPPLEWHITE SIDEBOARD, TAPERED LEG AND SPADE FOOT

By Courtesy of Mr. Richard W. Lehne, Philadelphia

PLATE XXVII

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Besides these there were little work tables, either square or octagonal, with drawers, and a drop bottom suspended from the lower drawer. There were writing tables (Plate XXV, p. 204) for the library, with tiers of drawers on either side and a knee space in the centre. Last of all, there were special tables, such as drinking tables, which it will not be necessary to discuss, as they were not typical.

CHESTS OF DRAWERS

Chests of drawers were of two types, the high or two-sectional kinds and the low (Key XI, 4) or one-section variety, which, with a mirror hung back of it, or placed on a small stand on top of it, was used for dressing purposes, and may be regarded as the direct prototype of the modern bureau.

The low chests had four or five drawers and were either straight or had serpentine (Key XI, 4) fronts. The plinth or base was often shaped in graceful lines and the feet were usually of the French type. Drawers were frequently surrounded with cock beading (Key XI, 4).

In the two-section chests of drawers the upper portion would be receded slightly and contain four or five drawers, there frequently being two or three small drawers instead of one at the top. The tops were ordinarily straight and the cornice was not overly prominent, but finely moulded.

WRITING FURNITURE

The writing furniture possessed considerable variety. Besides the writing tables (mentioned in the section on tables) there was the cabinet desk supported

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on four legs (Key XII, 3). The front pulled down and was supported by quadrants at the side. The top was a cabinet or bookcase with glazed and traceried doors.

There was also the secretary bookcase (Fig. 3), often made in three sections, of which the central part, slightly projecting beyond the side, contained the writing facilities. The lower portion was given over to

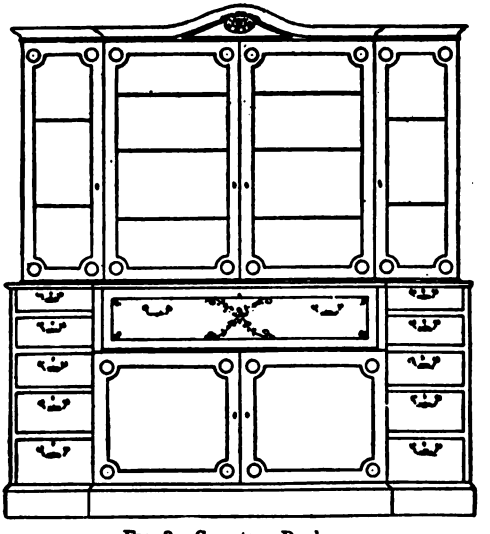


Fig. 3. Secretary Bookcase.

drawers or cupboards, and a deep drawer front pulled down, supported by quadrants, to form the desk. The upper portion had glazed doors. The top was usually straight, but was sometimes embellished with an arched cornice.

There were also secretaries with the lower portion like a chest of drawers (Key XII, 2), the upper drawer front pulling down to make a desk, and the upper portion, set back somewhat, forming a cabinet or cupboard.

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Then again, there were the four-legged desks with pull-over tambour tops, and with or without a low cupboard on top—the precursor of the modern roll-top desk. Last of all, there was the old type of slant-top desk with drawers beneath and bookcase on top.

CABINETS AND CUPBOARDS

The three-cornered cupboard and also the rectangular china cupboard of ordinary pattern were made by Hepplewhite, the distinctive features being his method of embellishment and his proportions. The lower part usually had panelled doors and the upper doors were glazed, the divisions being usually of straight lines, vertical, horizontal or diagonal. Some of the small cabinets stood on legs.

SIDEBOARDS

To Shearer really belongs the credit of introducing the sideboard in its present form and of making it something more than merely a table. Hepplewhite, however, adopted Shearer's idea and so habitually made sideboards of this type that he is usually given the credit of originating it (Key XI, 6). It was a most graceful piece of furniture, stood on four or six legs, and ordinarily had a shaped front. The chief point of difference between the sideboards of this type designed by Hepplewhite and Sheraton is that the Hepplewhite sideboards had the serpentine front, while the Sheraton sideboards usually had a bowed front swelling out from rectangular corners. In other points, even to the type of decoration, the tambour work in the higher central portion and the details of inlay decoration they were often precisely alike (Plate XXVII, p. 216).

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WARDROBES AND CLOTHES PRESSES

Wardrobes were made in one or three sections, though rarely with single doors extending the full height. The more usual form was the clothes-press type with either drawers or cupboards in the lower section and taller doors in the upper part. Tops were both straight and adorned with arched cornice or scrolled pediment.

CONSOLE CABINETS

Console cabinets were formal pieces of furniture of semi-circular or semi-oval front, straight sides and straight top, were highly embellished, made of the finest woods and were meant to stand beneath mirrors or between windows. The form shown in Key X, 5, is typical of the whole genus.

MIRRORS

During Hepplewhite's ascendency mirrors were usually of the somewhat elaborate Adam type and it would be incorrect to style any particular form as specifically characteristic of Hepplewhite's mode. The elaborate mirrors of Chippendale pattern also remained in high favour to the end of the century.

CLOCKS

By this time the type of tall case clocks had become crystallised and the only significant differences to be found were in the details of ornament.

MATERIALS

Hepplewhite used a wide variety of materials which included:

MAHOGANY. This he used to a very large extent in

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both cabinet and chair work and almost always where a surface was to be embellished with carving.

SATINWOOD was used where painting was to be employed as an adornment.

BEECH was used for chairs, tables, settees, and the like, that were to be painted and parcel gilt.

AMBOYNA was used for veneering and fine panel work.

THUJA AND KINGWOOD were used for purposes of inlay.

SYCAMORE OR HAREWOOD was used both for body and veneer.

TULIPWOOD, HOLLY AND EBONY were used to inlay and banding, as was also rosewood.

PINE AND LIMEWOOD were employed as ground work for veneered surfaces and also for some of the carved work that was to be gilt.

DECORATIVE PROCESSES

Decorative processes made use of by Hepplewhite were painting, inlay and marqueterie, carving, turning, gilding, Japanning or lacquer and veneer.

PAINTING was a resource Hepplewhite relied much upon for the embellishment of his finer pieces of work. In his preference for painting over inlay is to be noted a point of contrast with Sheraton (Key XI, 5, and XII, 2). Panels by Angelica Kauffmann, Cipriani, Pergolesi and others were used to adorn cabinets, chairs, and other objects upon which elaborate decoration was lavished.

INLAY AND MARQUETERIE. Hepplewhite's preference for painting did not, however, prevent his using inlay as well in the decoration of his table tops, console cabi-

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nets, chairs, sideboards, and bookcases. Marqueterie he employed to some extent in his work of English type but much more freely in his furniture designed "in the French taste," the design of which was inspired by the late period of Louis Quinze patterns.

CARVING of great elaboration and delicacy of detail was used for the mahogany furniture, especially chairs, tables, and console cabinets.

TURNING was used but almost always in conjunction with carving, and as a preparation for some other process of elaboration.

GILDING was used for painted furniture and also to some extent in combination with mahogany carved furniture.

JAPANNING AND LACQUER at this period are to be differentiated. Japanning indicated giving the object to be decorated a ground coat of paint upon which the design was applied. Lacquer indicated the old process used since the latter part of the seventeenth century.

VENEER of mahogany, amboyna, and other mellow-coloured woods, was freely employed by Hepplewhite to obtain the desired effects of design.

TYPES OF DECORATIVE DESIGN

The types of decorative design to be found in Hepplewhite furniture include all the classic *motifs* introduced by the Brothers Adam. Among these we find floral swags, acanthus leaves, pendent husks, round and oval pateræ, water leaf, sundry architectural details and rams' heads. Besides these we find reeding, fluting, beading, pearling, spandrel fans, rosettes, and ribbons. Designs that were particularly distinctive of Hepplewhite furniture were the three Prince of

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HEPPLEWHITE CARVED MAHOGANY BEDSTEAD, FLUTED POSTS AND UNDERCUT FLORAL WREATHING

By Courtesy of Mrs. Samuel D. Riddle, Glen Riddle, Pa.

PLATE XXVIII

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Wales feathers, ears of wheat, and the lyre *motif*, the last-named of which Sheraton appropriated.

STRUCTURE

In structure Hepplewhite furniture was superior to the designs originated by the Brothers Adam. This was noticeable in the chairs more than in any other instance. As previously noted, Hepplewhite's chairs in most cases had no supporting junction of splat and seat rail, but some Adam backs arose merely from the seat rail without support of uprights. Carcase work was mainly rectilinear, with the exception of the shaped fronts of console cabinets, chests of drawers, and sideboards.

MOUNTS

The brass mounts used during the Hepplewhite period were of delicate and beautiful design. Back plates of handles were oval, oblong, octagonal and round. Key-

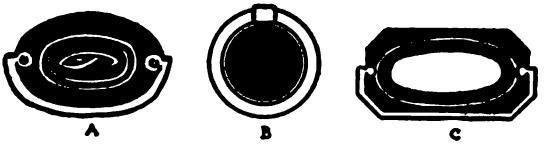


Fig. 4. Hepplewhite Mounts.

plates were small and usually consisted of a diamond-shaped piece of ivory set flush with the woodwork. Otherwise, a flush band of brass was used around the keyhole. Brass knobs, chased or engraved, were also used, as well as bail handles. The central portion of back plates for handles frequently consisted of a medallion on which classic scenes were embossed.

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FINISH

Hepplewhite mahogany furniture was given the same finish as other contemporary pieces. Full particulars will be found in preceding chapters and in the Sheraton chapter.

The painted furniture and satinwood pieces were sometimes treated with other preparations.

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CHAPTER IX

LOUIS SEIZE

1774–1793

BEFORE the youthful Louis XVI and his still more youthful spouse ascended the throne of France, the mobiliary style that we know as "Louis Seize" had already ripened into a type sufficiently characteristic to be plainly distinguished from the modes of furniture expression inseparably associated with the reign of the fifteenth Louis. During the twenty years preceding the tragic downfall of the *ancien régime* and the brutal murder of the king and queen, the style of furniture that was rising into high favour prior to the last quarter of the eighteenth century attained its consummate development and reached the high-water mark of artistic excellence in design and execution in the field of Gallic effort.

Charming as the work of this period is in itself, it is of especially significant interest to us because of the influence it had upon the designs of Thomas Sheraton—the inspiration and wealth of decorative *motifs* it supplied him from which he evolved by discriminating adaptation what is unquestionably one of the most beautiful and graceful phases of furniture development in England and America, the last great phase, in fact, that marked the full fruition of the rich and varied mobiliary history of the seventeenth and eighteenth centuries. With this process of ingenious adaptation Sheraton incorporated a goodly measure of his own

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individuality. After Sheraton, Duncan Phyfe, the American Sheraton, made large use of Louis Seize *motifs*—whether derived through the medium of Sheraton's designs or directly from the French models, it matters not—and thereby contributed the best and truest element in the work of the American Empire period.

In a previous chapter we have said that the Brothers Adam anticipated in their designs the classic spirit manifested in the Louis Seize period. The breath of a renewed and revivified classicism was in the air. The impetus toward this classic trend in design was strengthened by the results of the excavations and researches at Herculaneum and Pompeii, which attracted profound attention in the middle of the eighteenth century. The interpretation of classic *motifs* and expression in the designs of the Adelphi was quite independent of any French medium, but the taste and effort at realisation were coïncident and nearly synchronous on both sides of the Channel. Hepplewhite derived most of his classic feeling from the designs of the Adams but he also drew a measure of inspiration from contemporary French furniture. Sheraton, on the other hand, was far more deeply influenced by Louis Seize models, and in order to understand and appreciate him fully it is necessary to know somewhat of the type to which he was so largely a debtor. For this reason the Louis Seize chapter has been placed just before the Sheraton chapter and after the chapter on Hepplewhite, who occupied a middle ground between the Adelphi and Sheraton.

An examination of Louis Seize furniture and a subsequent comparison with Sheraton's designs will re-

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LOUIS SEIZE SOFA, ARM-CHAIR AND STOOL
By Courtesy of Mr. C. J. Charles, of London and New York
PLATE XXIX

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veal a striking similarity, not only in decorative *motifs*, but even in contour. These points of resemblance will be noted under their appropriate heads.

ARTICLES

The articles of furniture in use during the Louis Seize period are practically the same as those listed in the chapter devoted to Louis Quatorze and Louis Quinze. The catalogue includes chairs, stools or tabourets, canapés or sofas, bedsteads, tables, consoles, cabinets, commodes, armoires, bureaux or escritoires, cartonniers, torchères, mirrors, and clocks.

CONTOUR

In the Louis Seize period there was a noticeable return to rectilinear principles in the design of furniture. Vertical and horizontal lines were emphasised and some of the cabinet-work possessed a distinctly perpendicular aspect. While curved surfaces did not altogether disappear from cabinet-work, carcases were in the main rectilinear. Although the amenity of curves in the shapes of chair seats, backs and arms and in the rounding of corners was not disdained, the legs of tables, chairs, sofas, stools and cabinets were almost altogether straight, and the same may be said of stretchers where they occur. Legs and stretchers displaying curves were only the exceptions that proved the rule. Had it not been for the grace of well-placed embellishment, not a little of the furniture might have been open to the charge of angularity. As it was, however, ornament was so adroitly disposed that it enhanced the classic purity of structural lines without the loss of distinction resulting from superfluity.

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CHAIRS

Like all other furniture of the period, the chairs displayed greater purity and restraint of line than had been characteristic of the florid types prevalent during much of the preceding reign. The saccharine Louis Quinze curves in backs, arms, seats and legs were replaced by straight lines or the simple curves incident to rounded corners or circular or oval backs.

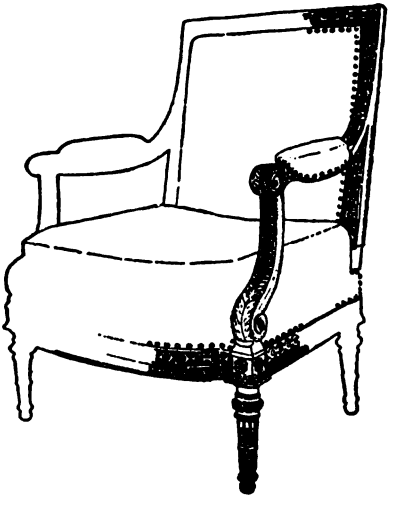


FIG. 1. Louis Seize Arm-chair.
By Courtesy of Metropolitan Museum of Art, New York City.

BACKS were both carved and upholstered. Upholstered backs were square (Fig. 1) with straight top rails, approximately square, with a raised or arched top (Plate XXIX, p. 226, and Fig 2), hoop- shaped, the top being rounded, and wholly oval or round, in the latter case the supporting uprights adjoining the lower part being prolongations of the back legs in the manner

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of Hepplewhite back supports. Caned backs followed the same general line as upholstered backs. Wooden or carved backs were often hoop- or "balloon"-shaped, or else made in the form of a lyre. In the hoop-backed or "balloon"-backed chair there was a vertically pierced splat while the strings in the lyre backs fulfilled the functions of a splat.

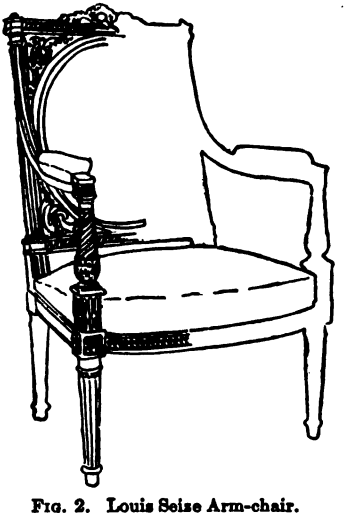


FIG. 2. Louis Seize Arm-chair.
By Courtesy of Metropolitan Museum of Art, New York City.

In arm-chairs the ARMS either sprung horizontally at an angle from the uprights of the back or else fell away from them in a single curve (Fig. 2, and Plate XXIX, p. 226). In either case the arms were not shaped but came forward in a straight line to join at right angles the supports that came straight up as extensions of the front legs (Fig. 2). When the supports were not vertical and continuations of the front legs, they swept forward in a single curve from the end

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of the arm to the top of the leg at the line of the seat rail.

SEATS were either round or square or approximately square with rounded corners or shaped fronts.

LEGS were straight and round, fluted, reeded or turned or square and carved or fluted and in all cases were tapered.

STOOLS AND TABOURETS

Stools and tabourets were made on principles analogous to those of the chairs, with which they were made to correspond.

CANAPÉS OR SOFAS

Sofas or canapés were executed in considerable variety, but all followed the principles noted in the section on chairs. Some of the sofas were short, such as that shown in Plate XXIX, p. 226, the back being upholstered and the arms free, like those of arm-chairs. The back also was supported by continuations of the rear legs, shaped like Hepplewhite chair-back supports. Other sofas were long, such as that shown in Plate XXX, p. 232, were supported on light legs, and both back and sides or arms were upholstered. In this illustration the small conical finials capping the back supports should be especially noted, as Sheraton employed this item of ornamentation on his chairs again and again.

BEDSTEADS

The bedsteads of this period frequently had high head-boards or both head-boards and foot-boards, with straight tops, sometimes with a carved cresting in the middle and sometimes without. The legs were continued upward as supports for the head- and foot-

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boards and were usually fluted or carved and capped with some carved device such as acanthus leaves. The canopies, often used with these bedsteads, were entirely separate constructions.

TABLES

The various sorts of tables in use at this period ordinarily had straight tapered legs, either round or square. They were made both with and without stretchers, which were sometimes flat and shaped, sometimes rising. Rectangular tables occur more frequently than round or oval tables.

CONSOLES, CABINETS AND COMMODES

Consoles, cabinets and commodes were made in great number and in great diversity of patterns, but in them all the same vertical aspect and the same rectilinear tendency prevailed, notwithstanding occasional departures from the usual type.

ARMOIRES

Armoires or wardrobes were vehicles for great elegance of construction and elaborate ornamentation, but require no especial comment, inasmuch as they adhered mainly to the prevalent rectilinear and perpendicular tendencies characteristic of the period.

BUREAUX, ESCRITOIRES AND CARTONNIERS

The writing furniture of the Louis Seize period was quite as varied in form as that of the preceding reign. Expense was lavished upon the sundry pieces, both in point of elegant materials and intricacy of ornamentation. Many of the large cylinder or roll-top desks were both ingenious and beautiful, while not a few of

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the writing-tables, escritoires and cartonniers achieved the acme of daintiness. The contour of all this furniture coincided with the lines already noted in other cabinet-work.

TORCHÈRES AND MIRRORS

The torchères, mirrors and other small furniture accorded in design with other mobiliary forms, and require no special comment beyond the observation that they were usually subjects for lavish but tasteful embellishment.

CLOCKS

Clocks continued to be adorned with exquisite and intricate work, applied with the sundry decorative processes in vogue at the time. They were almost universally of the mantel variety and were not imposing creations in point of size.

MATERIALS

The materials used during the Louis Quinze period covered a wide range in variety. Walnut, mahogany, oak and satinwood were, of course, employed but, in addition to these, every other precious or ornamental wood known to cabinet-makers seems to have been requisitioned for the enrichment of the exquisite furniture produced in this heyday of Gallic mobiliary design.

DECORATIVE PROCESSES

Corresponding with the variety of materials used was the variety of decorative processes the cabinet-makers availed themselves of. Scarcely one process could be named that was not employed by them in one form or another, and it would be of no avail merely to enumerate a list without entering into a detailed

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LOUIS SEIZE LONG SOFA
By Courtesy of Mr. C. J. Charles, of London and New York
PLATE XXX

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consideration of the subject that would alone require almost a volume. In the matter of upholstery, the most exquisite Aubusson, Beauvais and Gobelin tapestries were freely used, as were also the most elaborate brocades and other stuffs.

TYPES OF DECORATION

The types of decoration confound one by their bewildering multiplicity and fairly defy complete tabulation in brief compass. It must suffice, therefore, for our present purpose if attention be directed to a few of the more conspicuous and characteristic *motifs* made use of. In the carving in both high and low relief, in painting and lacquer, in inlay and marqueterie and, in fact, in every process of embellishment we see constantly recurring floral wreaths and ribbons, baskets of flowers, acanthus, celery, pastoral and musical emblems, laurel, acorns and oak leaves, guilloche patterns and rosettes, chequering and diaper-work, thistles, arabesques, myrtle, lyres, pendent husks, vases, urns and sundry other classic details. Round medallions, pateræ and ovals were peculiarly characteristic forms. Heads, busts and human figures were also extensively used. Fluting, reeding, pearling and beading, too, were much in vogue. A good deal of spiral turning occurs on legs of tables and chairs. In panelling the corners were often "broken" and pateræ inserted at the breaks. In textiles for upholstery and draperies, the silks, figured satins, brocades, muslins, Persian and Indian damasks and velvets, we find abundance of pastoral and floral devices and later a strong predilection for stripes. The popularity and persistent use of stripes led Mercier to say that "everybody in the

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King's chamber looks like a zebra." The colouring of the fabrics was usually light and dainty and in the decoration of all sorts there was apparent an unusual degree of delicacy and finesse of proportion.

STRUCTURE

The structure of Louis Seize furniture besides being staunch was well considered to meet strain at the proper points so that it possessed the double advantage of strength and delicacy of proportion. Many of the makers contrived ingenious mechanical devices which they incorporated in the cabinet-work.

MOUNTS

Although the mounts had ceased to dominate the design and structure of furniture they continued to supply a legitimate place in the work of embellishment. Brass, bronze and ormolu mounts of most elaborate pattern supplied a resource of enrichment of which nothing else could take the place.

FINISH

The familiar French method of polishing with shellac was mainly used to impart a high and lasting finish to the woodwork not adorned with paint or lacquer.

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CHAPTER X

THOMAS SHERATON

1750–1806

WE have said in the chapter on Hepplewhite that it would not be right to speak of an "Hepplewhite Period." It would be quite as incorrect to speak of a "Sheraton Period" and for precisely the same reason. While Sheraton was putting forth his books of designs, which were extensively made use of, not only in England but also on the Continent, the furniture designed and made by his contemporaries was also holding a large share of the popular esteem. Nevertheless, during the last decade of the eighteenth century and for the first few years of the nineteenth we must regard Sheraton's as the paramount influence that dominated the style of English and, of course, of American furniture of the best type.

Thomas Sheraton was born at Stockton-on-Tees in 1750 and migrated to London in 1790, dying there in 1806. Although a carver and cabinet-maker by trade, it is quite probable that during his life in London he actually produced little if any furniture, as his time was too much taken up by his various occupations as Baptist preacher, tractarian, drawing-master, designer and publisher, to bestow any large amount of attention upon the manufacture or superintendence of cabinet-work. The greater part, therefore, if not all, of the furniture made in his shop was in all likelihood produced before he moved up to London. For this reason we must consider him, at least during his later years, a

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designer rather than a maker. It is perfectly reasonable to suppose, however, that many of the designs he afterwards published had been executed and their excellence proved previously. Certain it is that the directions laid down for workmen in the pages of the "Drawing Book" show that the author possessed a thorough mastery over the minutest practical working details of his trade.

Sheraton published his "Cabinet Maker and Upholsterer's Drawing Book" first in 1791 and then again in 1793 and 1802. The "Cabinet Maker's Dictionary" followed in 1803 and in 1804 was begun the "Cabinet Maker, Upholsterer and General Artist's Encyclopædia" but never finished. He was the last of the great furniture designers of the eighteenth century and "lived to see all beauty vanish from English furniture"[1] in the deluge of vulgar ugliness and banality that poured in as a consequence of aping French Empire styles, a source of inspiration not to be commended at its best.

The representative Sheraton type of furniture, as we are accustomed to understand it, was based entirely on his first book and richly deserves all the distinction and originality he claims for it. In his later books there is a marked and rapid deterioration in the quality of the designs given. Whether it was because Sheraton was failing in inspiration, or because he was trying to accommodate his designs to a popular taste that clamoured loudly for the latest French forms, it would be hard to say. It was probably the latter, for one who had produced types of such artistic excellence a few years before could scarcely sink to such depths of

[1] Clouston: *Chippendale.*

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MAHOGANY LATE SHERATON SIDEBOARD (American)
By Courtesy of Miss Mary H. Northend, Salem, Mass.



INLAID MAHOGANY SHERATON SIDEBOARD WITH TAMBOUR WORK AND METAL GALLERY
By Courtesy of Messrs. Maple & Co., Tottenham Court Road, London
PLATE XXXI

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impoverished invention independently of some extraneous cause. This inference is supported by the pathetic laments he utters, as early as 1802, that "a clumsy four-footed stool from France will be admired by our connoisseurs in preference to a first-rate cabinet of English production" or that the British public has brought to pass this deplorable state of affairs by "foolishly staring after French fashions" instead of giving "suitable encouragement to designers and artists" in England. "Instead of this," he says, "when our tradesmen are desirous to draw the best customers to their warerooms, they hasten over to Paris, or otherwise pretend to go there, plainly indicating either our own defects in cabinet-making, or extreme ignorance, that we must be pleased and attracted by the mere sound of French taste."

So bad were his later designs, so jejune in character and so impregnated with a debased French feeling that it seems almost unfair, and is certainly prejudicial to a clear understanding of types, to attach Sheraton's name to them. We shall, therefore, pass them by with scant notice in this chapter and reserve them for consideration in the pages devoted to the English Empire style where they properly belong.

Sheraton's "Drawing Book," the publication upon which his claims to a distinctive style are wholly based, was a most important and valuable addition to the literature of cabinet-making. Unfortunately a fair-minded reader cannot fail to be annoyed and repelled by the disparaging and acrid attitude he assumes towards the designs and achievements of his predecessors and contemporaries, of whom he speaks uncharitably and contemptuously. Chippendale's designs he brands

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as "now wholly antiquated and laid aside;" Manwaring's book contains nought "but what an apprentice boy may be taught by seven hours' proper instructions;" for some of Shearer's work he did, indeed, express measured admiration and proved the sincerity of his admiration by adopting and really improving some of his designs; but of Hepplewhite, the designer between whose plans and his own there was the closest similarity, a similarity positively perplexing at times, he says, while grudgingly conceding that a few of the designs in his book "are not without merit," "if we compare some of the designs, particularly the chairs, with the newest taste, we shall find that this work has already caught the decline, and perhaps, in a little time will suddenly die in the disorder." This of a volume published but five years before his own and said of a man whose work and the enduring favour it has enjoyed have proved the error of Sheraton's judgment!

In his ideals and consistent fidelity to the sources of his best inspirations, Sheraton was far more of a classicist than Hepplewhite, while in his admiration for geometrical forms and principles he anticipated, in a sane, agreeable and well-mannered way, the ultra-modern cubistic tendency in furniture designing as exemplified in some of the recent German styles. He was, in very truth, the champion and exponent of the straight line in furniture-making, and his vertical tendency is one of the most strongly distinctive characteristics of the pieces he designed. While he was indebted to sundry sources for the springs of his inspiration, he drew most copiously from the classic Renaissance forms as interpreted in the Louis Seize style. So closely does

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much of his work resemble its Gallic prototype that Sheraton furniture has sometimes been dubbed "English Louis Seize."

But though it is true that Sheraton studied French fashions in furniture more closely than any of his predecessors, he, nevertheless, before the day of his decadence set in, clothed all his designs with such a distinctively individual form that his originality cannot be challenged. He "translated" French furniture forms into good, idiomatic English and added something of grace in the process that was not there before. His originality is chiefly evident in his chair designs, while in cabinet-work he appears rather as a correcter and reviser of the styles in common use in his time. Witness his treatment of certain Shearer designs. He was possessed of the keenest critical insight in matters pertaining to cabinet-making, combined with an excellent sense of proportion, sound judgment and purity of taste, so that his influence was based on the most sterling qualifications. It is to his reconstructive and critical position, no doubt, that much of the confusion between some of his work and Hepplewhite's is attributable, for he did not hesitate to borrow and slightly alter designs by the joiner of Cripplegate while affecting to despise both him and them.

Sheraton was particularly the champion of inlay (Key XIV, 5; Plate XXXI and XXXII, pp. 236, 240) as against painted furniture, which he considered perishable, an objection reasonable enough in certain cases, but by no means of universal application. Indeed, Sheraton's designs were often intended for such decoration, notwithstanding his predilection for inlay instead (Key XIII, 4; Plate XXXIII,p. 244, and Fig. 1, *B*).

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Sheraton's mechanical ingenuity and versatility of contrivance were remarkable, and some of the combination pieces of furniture he devised fill us with amazement if not altogether with admiration. Many of them may be said to belong to the *multum in parvo* type and were called forth in response to a common demand at the end of the eighteenth century for furniture whose real purpose might be readily disguised by its outward appearance or which might unite two utterly different uses under one aspect. This was because of the custom then obtaining of often using the bedroom during the day as a parlour. Consequently folding bedsteads, washstands that might be made into bookcases, couches that might be metamorphosed into tables at the touch of a spring, and many more such ingenious devices, were highly esteemed and sought for.

Notwithstanding his fondness for contriving these intricate mechanical surprises—or shall we call them disguises?—Sheraton's whole influence, so far as form was concerned, made for greater simplicity, one might almost say severity, of line and restraint in the placing and quantity of carved decoration. Indeed, simplicity of outline may be considered one of the most salient traits of his work. He sedulously eschewed the graceful curving lines so characteristic of the Hepplewhite style and confined himself almost entirely to straight lines. Much of his work might be said to be executed in a "perpendicular" mode (Key XIV, 3 and 5, and Plate XXXII, p. 240), a term particularly applicable to some of the pieces presenting an unmistakably "high shouldered" as well as graceful aspect.

Whether he thus cultivated the straight line from a desire to strike into an untrodden field, from artistic

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SHERATON INLAID MAHOGANY CUPBOARD
By Courtesy of Mr. H. Burlingham. New York City



SHERATON INLAID MAHOGANY BUREAU BOOKCASE OR SECRETARY
By Courtesy of the Rev. Louis Cope Washburn, S.T.D.

PLATE XXXII

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conviction or, perchance, with a view to avoiding some of the constructional difficulties imposed upon cabinet-makers by the rounded forms, we cannot certainly say. Whatever may have been his motive, the result was most satisfying from both artistic and practical considerations. In his square chair backs, for example, it mattered not whether Sheraton filled them with vertical balusters (Fig. 1, *C*), diagonal lattices (Fig. 1, *H*) of geometrical severity or ornate splats (Fig. 1, *A* and *B*) that might more fitly be called fretted panels, for they usually filled one-third of the entire back or even more, the distribution of ornament was always well balanced and gave an impression of both staunchness and repose. And it was so, indeed, with almost everything he did. By a most skilful manipulation of his straight lines and a due proportioning of his masses he succeeded in imparting to all his designs a remarkable sense of dignity and refinement, and we may well admire the furniture produced when he was in the heyday of his powers. Its delicacy of outline and detail render this furniture eminently fit for reception rooms, boudoirs and small salons, where it might well take the place of the modern adaptations of Louis Seize furniture so greatly at present overdone.

ARTICLES

Besides the usual tale of household articles that we expect to find enumerated—a list which it is scarcely necessary to rehearse in detail—Sheraton designed, as previously stated, many ingenious *multum in parvo* pieces of furniture and also brought sideboards to their highest stage of perfection. Otherwise the items to be considered are the same as in the Hepplewhite chapter.

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The objects of standard household use will be dealt with in their regular rotation, so that further specific allusion is not needed at this point.

CONTOUR

Much reference has been necessarily made to Sheraton characteristics of contour in the Hepplewhite chapter, for the designs of the two men are so closely parallel (Key XIV, 1, and Key XI, 6) in many respects that it is not only natural to consider them jointly by comparison but well nigh impossible to avoid doing so. There is no occasion to repeat what has been said before of peculiarities of contour common to both. We shall, therefore, call attention only to points of difference. Sheraton, as already stated, is regarded as the exponent of the straight line and his preference for the straight line he emphasised very distinctly in his chair-back designs, nearly all of which were severely rectangular (Key XIII, 1–6; Figs 1 and 2). When he was not using vertical or horizontal lines he could and did use diagonal lines with telling effect. He rejoiced in perpendicular effects, and much of the Sheraton cabinet-work has a high-shouldered appearance (Key XIV, 5, and Plate XXXII, p. 240), due to emphatic perpendicular lines of contour and tall proportions. Legs were often slender almost to tenuity (Plates XXXI and XXXIV, pp. 236 and 248) but never were they ill proportioned. Sheraton knew exactly when to stop paring proportions down. We have said that both Hepplewhite and Sheraton used square and round legs for chairs and tables and also that the square tapered leg might be considered as typical of Hepplewhite designs. In the same way the round, tapered and reeded legs (Plate XXXI, p. 236)

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may be considered as characteristic of Sheraton. By reedings and fluting in the stiles of cabinet-work and in the legs and edges of tables (Figs. 5 and 6) and chairs Sheraton added not a little to the perpendicular aspect of his furniture.

Sheraton's use of curving tracery (Fig. 7) for glazed doors has been noted, but attention must be called to another particular in which he employed curving lines—the scroll swan-neck pediments with which some of the bookcases, cabinets and presses were surmounted and which Sheraton used to a greater extent than Hepplewhite. Sheraton also made more use of stretchers than Hepplewhite, and in the tables the stretchers are apt to be set saltire wise (Fig. 4). The differing and inferior contour of furniture during Sheraton's decadent stage will not be considered, for such furniture ought not to be known by the name of Sheraton.

CHAIRS

Sheraton was quite as successful in the designing of chairs as was Hepplewhite. His most distinctive creation was the square back (Key XIII; Figs. 1 and 3). By a skilful manipulation of his straight lines he succeeded in imparting to his chairs, and other articles as well, a remarkable sense of dignity and refinement. Whatever may have been his motive in confining himself almost exclusively to straight lines, the result was highly satisfying from both artistic and practical considerations. It is to be particularly noted that Sheraton had a fine sense of proportion and that in all his work, but especially in the embellishment of his chair backs, the distribution of ornament is always well balanced

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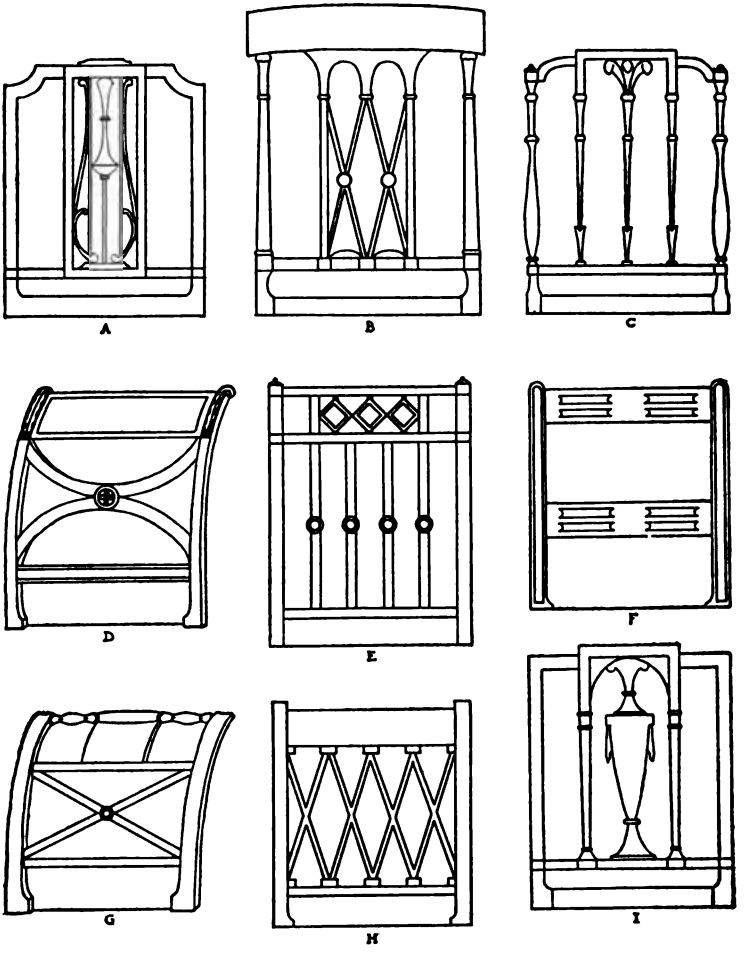


Fig. 1. Characteristic Sheraton Chair Backs.

and contributes to the general impression of staunchness and repose.

Legs were either square and tapered with the surfaces flat or grooved (Key XIII, 2) or else round,

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SHERATON PAINTED SATINWOOD AND CANED SETTEE
By Courtesy of Messrs. E. J. Holmes & Company, Philadelphia
PLATE XXXIII

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turned and fluted or reeded (Key XIII, 1 and 4), also with a perceptible taper towards the foot. Stretchers, though of occasional occurrence, were not commonly used. Seats were square, with a taper towards the back uprights (Key XIII, 2, 3, 4, 5 and 6; Fig. 2) or rounded in front and at the fore part of the sides (Key XIII, 1). Sometimes the square seats had either a slightly bowed or serpentine front (Key XIII, 4 and 5).

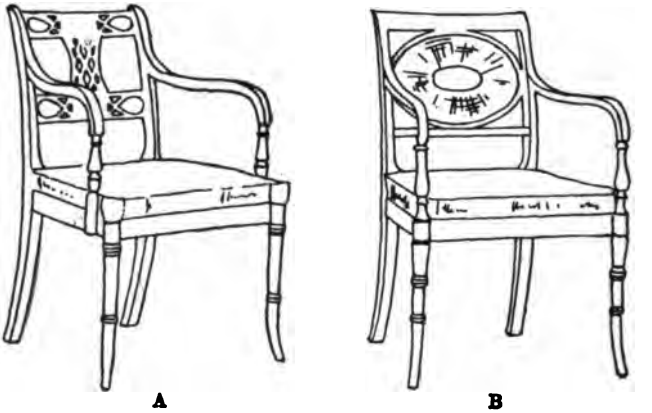
The arms, slightly shaped from their junction with the back uprights (Key XIII, 4 and 6; Fig. 2; and Plate XXXIII, p. 244), came forward in a straight line horizontally, and at a right angle (Key XIII, 4) were dowelled to a vase-shaped baluster support (Key XIII, 4 and 7; Fig. 3, and Plate XXXIII, p. 244) which was either an extension of the front legs (Key XIII, 7; Fig. 3, and Plate XXXIII, p. 244), or rose from the side rails of the seat frame a little back from the front (Key XIII, 4; Fig. 2, *A*). Another form of arm support is shaped and moulded in a receding curve from the tops of the front legs to the fore ends of the arm. In some of the later chairs the fore end of the arm curves rapidly down, and, in unbroken line, joins the support formed by the turned extension of the forelegs above the seat (Key XIII, 6; Fig. 2, *B*; Fig. 3; and Plate XXXIII, p. 244).

It might be more accurate to call the filling of Sheraton chair backs fretted panels rather than splats, for they always filled fully one-third (Fig. 1, *A*, *B* and *I*) of the entire back and oftentimes occupied nearly the whole width (Fig. 1, *C*, *E* and *G*), the latticing (Fig. 1, *H*) or barring (Fig. 1, *E*) being evenly distributed.

Top rails were straight (Key XIII, 4 and 6; Fig. 1,

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D, E, F, G and *H*) or raised (Key XIII, 3; Fig. 1, *A*, *C*, and *I*) in the centre. The central rise was either abruptly angular from a vertically straight rail (Fig. 1, *I*) or the sides of the rise were slightly shaped (Fig. 1, *A* and *C*), the top being perfectly straight. In a few instances the top of the rise is slightly bow curved. Some chairs also have the whole top rail very slightly bowed (Fig. 1, *B*). On the chairs intended for painted adornment there was sometimes a broad panelled top rail (Key XIII, 4; Fig. 1, *B;* and Fig. 2, *A*).



A B

FIG. 2. Late Types of Sheraton Chairs.

Uprights were either turned and moulded (Fig. 1, *B* and *C*) or flat and moulded (Fig. 1, *A, I*; Fig. 9) and the tops were dowelled to them. The backs were filled with vertical balusters or bars (Key XIII, 3; Fig. 1, *C* and *E*), with diagonal lattices (Fig. 1, *B* and *H*), with vase or lyre *motifs* (Key XIII, 1 and 2; Fig. 1, *A* and *I*), with horizontal bars (Key XIII, 4; Fig. 1, *F*), with cane work (Key XIII, 6; Fig. 2, *B*, Plate XXXIII, p. 244), or with combinations of these elements.

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In the latest chairs, just before the period of his decadence, the top rail is turned and hollowed (Fig. 1, *G*) with a small panel for the central part (Key XIII, 4) or else it is flat with a slight concave sweep (Fig. 2, *A* and *B*), and in the latter case it is sometimes pierced (Fig. 2, *A*). The bars or balusters instead of being vertical are horizontal (Key XIII, 4; Fig. 1, *D*, *F* and *G*; Fig. 2, *A* and *B*) and joined to the uprights instead of running from top rail to rear seat rail. The turned legs of these late chairs are sometimes splayed outward at the feet (Fig. 2, *A* and *B*). The backs at the end of the century are also lower and more squat (Key XIII, 4; Fig. 2, *A* and *B*, and Fig. 9).

SOFAS OR SETTEES

Sheraton sofas, or, more properly, settees, were particularly graceful and satisfactory pieces of furniture.

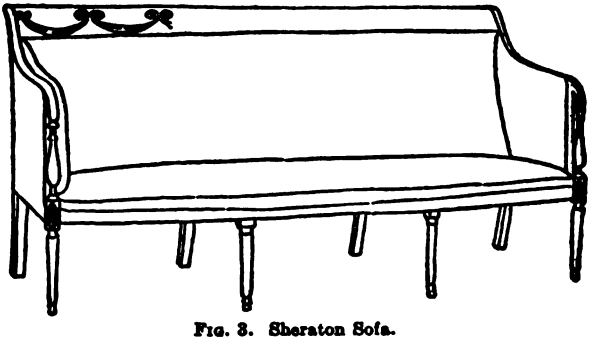


Fig. 3. Sheraton Sofa.

They followed the same structural and decorative principles as the chairs. Caning was used both for backs and seats in many chairs and settees (Plate XXXIII, p. 244), and in some of the caned settees the backs were agreeably diversified by an alternation of caned panels

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with narrower latticed or balustered panels (Fig. 1, *B*). The upholstered settees sometimes had latticed or balustered arms and sometimes were wholly upholstered (Key XIII, 7). They were usually long and had eight legs (Key XIII, 7; Fig. 3; Plate XXXIII, p. 244).

BEDSTEADS

Sheraton bedsteads, like Hepplewhite bedsteads, usually had simple testers covered by valances (Key XII, Fig. 4). At the corners surmounting the posts were often finial vases or urns, sometimes with flame topping (Plate XXXVI, p. 260). The base of the post was ordinarily turned. The upper part, from the framing, was in most cases turned and reeded and very often of vase shape at the lower part, tapering off to exceedingly slender dimensions at the top. Sheraton posts were always slender and graceful. Some of the later patterns, instead of reeding, had spiral turning (Fig. 6). The acanthus ornament also frequently appears on posts. Head-boards were either straight with downward scroll ends (Plate XXXVI, p. 260) or surmounted with swan neck scrolls centring in an urn-shaped finial.

TABLES

Sheraton range or extension tables had shaped or semi-circular ends and turned reeded or fluted legs (Fig. 5) and were similar in arrangement to the Hepplewhite range tables. Card tables with turn-up leaf (Fig. 5) had shaped, serpentine or sprung (Fig. 5) fronts and the typical leg like those above described. The edges of table-tops were frequently reeded horizontally (Fig. 5). Pembroke tables (Fig. 4) with square tapered legs were similar to Hepplewhite tables of the

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SHERATON INLAID MAHOGANY BOOKCASE OR CABINET
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PLATE XXXIV

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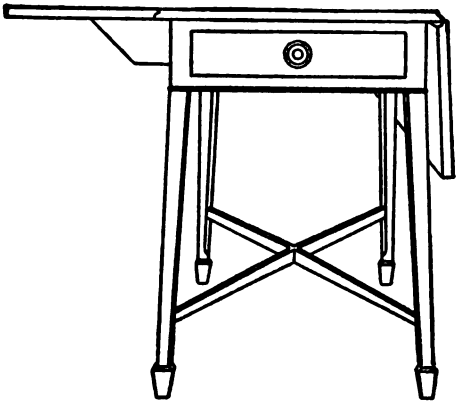


Fig. 4. Sheraton Pembroke Table with Spade Feet.
In the Possession of Abbot McClure, Esq.

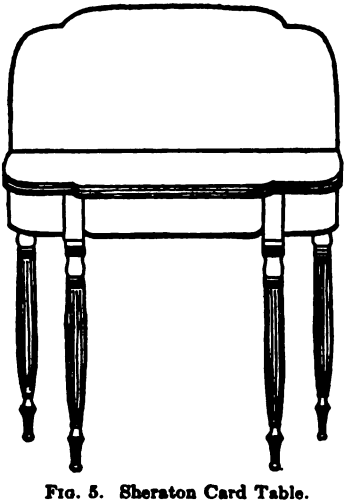


Fig. 5. Sheraton Card Table.
In the Possession of Harold D. Eberlein, Esq.

same type but were more apt to have saltire stretchers (Fig. 4).

Writing tables with drawers were like those of Hepplewhite pattern, except that they usually had the

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characteristic turned and fluted or reeded leg. Work tables were made with polygonal ends or else were square (Fig. 6) or octagonal in shape. Some of the work tables had square tapered legs while others had the typical round and reeded leg. In the later work tables, as also in some of the later tables of other de-

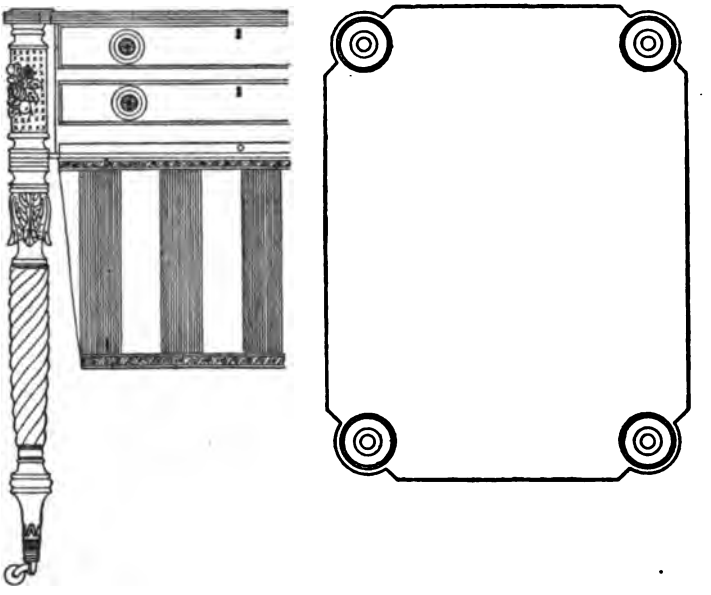


FIG. 6. Late Sheraton Work Table in the Mode Immediately Preceding His Decadence. In the Possession of Abbot McClure, Esq.

scription, the leg instead of being reeded was spirally turned (Fig. 6) and the top had the acanthus ornament adjoining the under framing (Fig. 6). The bases of such legs were sometimes brass mounted and the rounded tops projected from the corners (Fig. 6).

Painted and inlaid tables of semi-circular or shaped front similar to those made by Hepplewhite (Key XIII,

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8; cf. Key XI, 5) were also designed by Sheraton. Some of these tables had rising saltire stretchers. Sofa tables were supported by legs at either end and were oblong. They were intended for placing in front of sofas or settees and hence their name. They usually had narrow drop leaves.

CHESTS OF DRAWERS

Chests of drawers were of two types, those made in one section with four or five drawers and used as dressing stands (Key XIV, 2) and those made in two sections which took the place of highboys. The upper section as in the Hepplewhite chests of similar type had two or three small drawers at the top. The cornice was embellished with characteristic Sheraton decorative *motifs* (Fig. 8, *B*, and Fig. 7). The mouldings were not bold but extremely refined (Key XIV, 5; Fig. 8, *A* and *B;* Fig. 7). Tops were both straight and surmounted with pediments of various descriptions (Fig. 7; Fig. 8; Plate XXXII, p. 240). The low chests were made both with the French foot (Key XIV, 2; Fig. 7) and swell (Key XIV, 2) fronts, quite similar to those of Hepplewhite pattern, or else with turned reeded legs which extended as pillars all the way to the top (Plate XXXI, p. 236). Some of the chest fronts were straight. The high chest fronts were habitually straight.

CABINETS AND CUPBOARDS

Three-cornered cupboards were of similar structure to those noted in earlier chapters. The tops were usually surmounted by swan-neck pediments, centred in graceful vase-shaped finials. China cabinets were made with glazed and traceried doors (Fig. 7) in the

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upper part and panelled doors in the lower. Some cabinets were supported on slender legs and had only the upper part arranged in cupboard form (Plate XXXIV, p. 248). Other cupboards were made with two

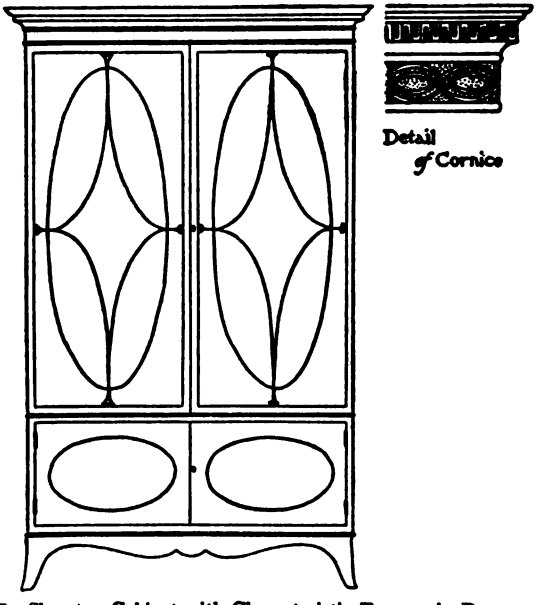


Fig. 7. Sheraton Cabinet with Characteristic Tracery in Doors.

doors in the upper section and two smaller doors in the lower section as shown in Plate XXXII, p. 240.

WRITING FURNITURE

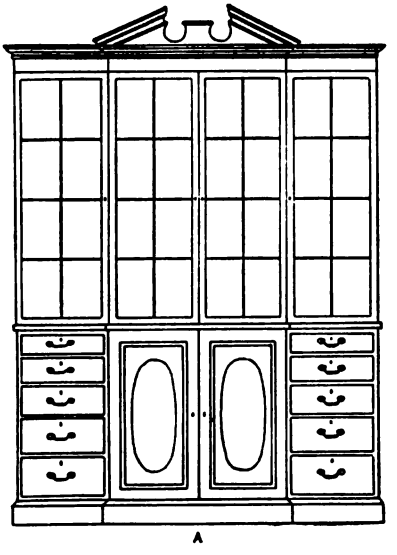
The writing furniture of Sheraton design comprised all the types noted in the Hepplewhite chapter and also some additional types of ingenious contrivance. As most of these, however, were designed for special instances it will be unnecessary to notice any of them except the oval writing table which had cupboard doors

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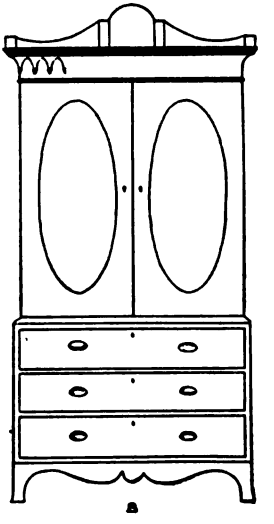
around the ends and in the middle an open space to accommodate the legs of the sitter. The writing furniture of other types when it differed from that of Hepplewhite make did so only in the matter of Sheraton types of finish and embellishment.

BOOKCASES

The bookcases of the Sheraton pattern, like those of Hepplewhite pattern, were of impressive design and



A



B

Fig. 8. *A*, Sheraton Three-sectional Bookcase. *B*, Sheraton Clothes Press or Wardrobe.

finish. They were usually made with cupboard doors or drawers in the lower part (Fig. 8, *A*) and glazed traceried or square paned doors above (Fig. 8, *A*). The upper part generally receded several inches, allowing the lower part to stand forward as a substantial base. Some of these bookcases were of great length and were

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made in three sections (Fig. 8, *A*), the middle section projecting beyond the two side sections. The tops were almost invariably surmounted by gracefully proportioned pediments. Oftentimes the central section of these bookcases was fitted with writing accommodations. Occasionally the central sections had drawers in the lower part and the side sections cupboard doors. Then again there were other bureau bookcases with panelled doors in the upper portion and drawers in the lower section, the deep top drawer containing the writing accommodations, having a pull down front supported by quadrants (Plate XXXII, p. 240).

SIDEBOARDS

Sheraton is properly credited with perfecting the sideboard. The typical Sheraton sideboard (Key XIV, 3; Plates XXXI and XXXV, p. 236, p. 254), which one may always be safe in ascribing to Sheraton provenance, has either slender, turned and reeded legs supporting a superstructure in which there are deep drawers or cupboards at either end and a shallow drawer or cupboard in the middle of the shaped (Key XIV, 1) or straight front, or else the ends are square, projecting somewhat from the straight middle portion, and are carried down almost to the floor as cupboards (Key XIV, 3). These square ends are oftentimes built up above the top of the middle portion to serve as bases for the support of knife boxes or knife urns.

Sheraton also designed other sideboards of a pattern which we habitually associate with the name of Hepplewhite (Key XIV, 1, and Plate XXXI, p. 236). These sideboards had shaped fronts (Key XIV, 1; and Plate XXXI, p. 236) and square tapered legs (Key

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PAINTED CANED SEAT SHERATON ARM CHAIR,
VASE BALUSTER ARM SUPPORTS
By Courtesy of Miss Sarah Dobson Fiske, Philadelphia



MAHOGANY INLAID SHERATON SIDEBOARD OF AMERICAN TYPE,
SPRUNG FRONT, REEDED PILLARS AND LOW GALLERY
By Courtesy of Mrs. John H. Brinton, Philadelphia

PLATE XXXV

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XIV, I), or round, tapered, reeded legs (Plate XXXI, p. 236), the ends containing drawers and the middle portion one shallow drawer, the part under the drawer being left hollowed out for the accommodation of a cellarette or wine cooler (Key XIV, 3; Plate XXXI, p. 236). Sideboards of this type can be ascribed to a designer only approximately. It is known, however, that Sheraton did not favour the serpentine front for such work, with its concave depressions from projecting ends, but preferred sideboards with square ends and sprung fronts or with the whole front convex in form (Plate XXXI, p. 236). Knife boxes had either slant tops or were made in the shape of urns. The square-ended sideboards with the extremities surmounted for the knife urns took the place of the earlier sideboard tables which were flanked at either end by pedestals supporting knife urns. On many of the Sheraton sideboards of the type shown in the lower cut of Plate XXXI, p. 236, there was the additional feature of a metal gallery or rail at the back to which, sometimes, candelabra were affixed.

WARDROBES AND CLOTHES PRESSES

Sheraton designed wardrobes with doors opening the full height from top to bottom (Key XIV, 5), similar to those which we now have. Some were in three sections, the middle section having two doors and projecting forward, and the receding side sections having one door. Clothes presses, similar in general character to the wardrobes, had drawers in the lower part and hanging cupboards in the upper (Fig. 8, *B*). Tops were either straight or pediment surmounted. The majority of wardrobes and clothes presses had only

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the two doors and were made in one section instead of three (Fig. 8, *B*).

CONSOLE CABINETS

Console cabinets, like those of Hepplewhite, were also designed by Sheraton. It is often impossible to distinguish the designs of the one from those of the other, except in cases where the character of ornament lends a supposition to one rather than the other.

FIRE SCREENS

Fire screens on poles supported on tripods were designed by Sheraton and were extremely graceful in pattern. He also ingeniously contrived fire screens supported on spreading legs at either end, which might be converted into writing desks.

WASH-STANDS

Sheraton designed so many wash-stands that it is desirable to make some note of them. They were often made with folding tops concealing the bowl or else were made with marble tops, the bowl and pitcher being placed upon them.

MIRRORS AND CLOCKS

Mirror frames and clock cases occupied little of Sheraton's attention. What has been said of the prevalence of mirror designs and types of clocks in the Hepplewhite chapter applies with equal force in this place.

MATERIALS

Sheraton had a full range of materials from which to choose in the designs for his furniture.

MAHOGANY of a peculiarly dark rich colour was used for a great deal of the chair- and cabinet-work

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where other materials were not to be used in combination. The mahogany used for veneer to be combined with satinwood and other woods was generally of a lighter colour and was often exquisitely feathered or clouded (Key XIV, 5, and Plate XXXI, p. 236).

Satinwood was also largely used in the execution of Sheraton furniture designs, especially where the surface was to be adorned with painting (Plate XXXIII, p. 244) or where pleasing inlay effects were required.

Beech was used for chairs and settees that were to be painted or Japanned (Key XIII, 5).

Sycamore or Harewood was also used for some of the furniture.

Pine was often used as a base to support veneer.

Amboyna, Thuja, and Kingwood were used for veneer.

Tulip, Holly and Ebony were used for the most part as inlays or banding.

Rosewood was used sometimes for mouldings, and both rosewood and kingwood were used for banding.

DECORATIVE PROCESSES

The decorative processes employed in the execution of Sheraton furniture were carving, turning, inlay and marqueterie, Japanning, lacquer, veneer, painting and gilding. It is to be especially noted that Hepplewhite made large use of painting as a decorative resource in adorning his more elegant furniture. Sheraton, on the contrary, much preferred veneer and inlay for the same decorative purpose rather than the more perishable medium of paint, and the Sheraton designs involved greater ingenuity in the employment of inlay. Of course painting similar to that employed in Adam and

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Hepplewhite designs was also contemplated by Sheraton, but his preference is always for the former process. Such furniture of Sheraton design as was lacquered was of excellent character, the lacquer being superior to that which had been used earlier in the century. At this time a distinction must be drawn between the terms "Japanning" and "lacquering." At an earlier date they had been synonymous, but in the latter part of the eighteenth century Japanning simply meant applying

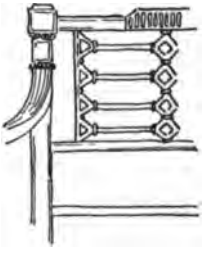


Fig. 9. Chair Back showing use of both Reeding and Fluting close together.

a ground coat of paint on which decorations were applied. The carving designed by Sheraton was extremely delicate and dignified. In his chair, table and sideboard designs, Sheraton showed a peculiar fondness for reeding and fluting, both of which are shown in close combination on the arm and top rail of the chair back in Fig. 9.

TYPES OF DESIGN

Sheraton employed most of the classic types of design which had been introduced into English furniture by the Brothers Adam. We find swags (Fig. 3, and Plate XXXII, p. 240), spandrel fans, floral wreaths, square, oval and round pateræ and water leaf *motifs*. There are certain designs, however, that are peculiarly

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characteristic of Sheraton. These are the oval (Key XIV, 5; Plate XXXII, p. 240; Fig. 7, and Fig. 8, *B*), the slender and graceful shaped urn, the conch shell and the star. He was also much given to the water leaf pattern. The lyre pattern (Key XIII, 1) he borrowed from Hepplewhite. The Roman diamond lattice which he used so largely in his chair and settee backs (Fig. 1, *B* and *H*) was of his own introduction. Fluting and reeding he employed most extensively.

STRUCTURE

The structure of Sheraton chairs is apparently frail. They are not, of course, as robust as the chairs made by Chippendale, but Sheraton had considerable structural knowledge and so planned his chairs and settees that support was given at the necessary points. For that reason they are deceptive in appearance and have outlasted other furniture of heavier make but less carefully planned. The cabinet-work was mainly rectilinear in carcase, saving, of course, the serpentine or bowed front chests of drawers and the shaped sideboards.

MOUNTS

The mounts of Sheraton furniture were much like those on Hepplewhite furniture. Both types have the engraved ovals, with ring handles (Fig. 10, *B*), the round ringed or chased mounts with either brass knobs or rings (Key XIV, 4; Fig. 4, and Fig. 6), the octagonal mounts with ring handles (Fig. 10, *C*) and the simple bail handles (Fig. 10, *A*; and Key XIV, 2). In addition to these, Sheraton furniture, in the latter part of the century, often has lion-head handles with rings sus-

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pended from their mouths (Key XIV, 1; and Plate XXXV, p. 254). The key-plates are generally of dia-

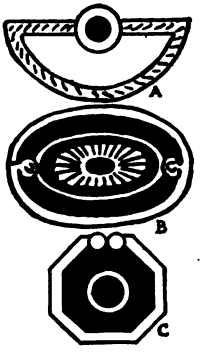


Fig. 10. Typical Sheraton Mounts.

mond-shaped ivory, flush with the surface of the door or drawer. When ivory was not used a narrow, brass, flush rim took its place.

FINISH

While Sheraton furniture was doubtless often finished in the same manner as indicated in preceding chapters, much of it was unquestionably finished in the manner set forth in Sheraton's own directions quoted in the footnote at the end of this section.

The following is a wax polish recipe preserved for many years in an old Philadelphia family. It may be used for a finish where the wood has been given a first dressing of oil, but may also be profitably used as a weekly polish on any furniture: Melt a lump of beeswax of sufficient size in a pint of turpentine over a slow fire. If a reddish colour is desired a little alkanet root in a cheesecloth bag may be suspended for a while in the mixture. When cool it should be of thick creamy

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SHERATON BEDSTEAD AT UPSALA, GERMANTOWN, PHILADELPHIA
By Courtesy of Miss Sallie W. Johnson, Philadelphia
PLATE XXXVI

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consistency. Polish with a soft flannel cloth, using only a small portion of the mixture at a time. Rub briskly but not too hard.[1]

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[1] POLISH— . . . . The method of polishing amongst cabinet-makers is various, as required in different pieces of work. Sometimes they polish with beeswax and a cork for inside work, where it would be improper to use oil. The cork is rubbed hard on the wax to spread it over the wood, and then they take fine brick-dust and sift it through a stocking on the wood, and with a cloth the dust is rubbed till it clears away all the clemmings which the wax leaves on the surface.

At other times they polish with soft wax, which is a mixture of turpentine and beeswax, which renders it soft and facilitates the work of polishing. Into this mixture a little red oil may occasionally be put, to help the colour of the wood. This kind of polishing requires no brick-dust, for, the mixture being soft, a cloth of itself will be sufficient to rub it off with. The general mode of polishing plain cabinet-work is, however, with brick-dust and oil, in which case the oil is either plain linseed or stained with alkanet root (see ALKANET ROOT). If the wood be hard, the oil should be left standing upon it for a week; but if soft, it may be polished in two days. The brick-dust and oil should then be rubbed together, which in a little time will become a putty under the rubbing cloth, in which state it should be kept under the cloth as much as possible, for this kind of putty will infallibly secure a fine polish by continued rubbing; and the polisher should by all means avoid the application of fresh brick-dust, by which the unskilful hand will frequently ruin his work instead of improving it; and to prevent the necessity of supplying himself with fresh brick-dust he ought to lay on a great quantity at first, carefully sifted through a gauze stocking; and he should notice if the oil be too dry on the surface of the work before he begin, for in this case it should be re-oiled, that it may compose a sufficient quantity of the polishing substance, which should never be altered after the polishing is commenced, and which ought to continue till the wood by repeated friction becomes warm, at which time it will finish in a bright polish, and is finally to be cleared off with the bran of wheaten flour.

Chairs are generally polished with a hardish composition of wax rubbed upon a polishing brush, with which the grain of the wood is impregnated with the composition, and afterwards well rubbed off without any dust or bran.

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CHAPTER XI

THE OTHER GEORGIAN MAKERS AND DESIGNERS

WE have never given the "other" Georgian designers and makers of furniture enough credit or enough blame. The very fact of their being classed together anonymously as the "others" is proof in itself that in popular esteem they have not had their just deserts. Chippendale, the Brothers Adam, Hepplewhite and Sheraton stand forth preëminently, and to their names fame has attached all the glory of making the eighteenth century the greatest in the annals of English furniture development.

Great they assuredly were, and entitled to all the honour paid them, but it need not detract from their repute to remember, at the same time, that they were debtors in many ways to their contemporaries, or those who had preceded them by only a few years. Their contemporaries, these "others," were less original, less enterprising, less great—at any rate, the turnings of Fortune's wheel never brought them uppermost in public notice so that their achievements would be blazoned to posterity—but, none the less, they exerted a very real influence, for better or worse, and left a distinct impression on the forms of English furniture in their day.

The influence and *motifs* the lesser lights introduced were amplified and developed by the greater men whose

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names we are accustomed to associate inseparably with the representative eighteenth century modes. In some cases the "others" wrought so well that the best of their performances compare favourably with the work done by the men of greater fame, while in many instances, quite on the contrary, the articles they produced were so atrociously bad that they served as foils to emphasise the excellence of what was put forth by those whom we ordinarily regard as the masters of design and execution in the world of furniture.

SIR WILLIAM CHAMBERS

Sir William Chambers, the scion of an old Scottish family, was born in 1726 in Sweden, where his grandfather had settled owing to a financial connexion with the military undertakings of Charles XII. His son, Sir William's father, unsuccessful in collecting the bad debts due him, returned to England in 1728 and there the lad was educated.

In early manhood, travels in the employ of the Swedish East India Company took him to China, where he remained for some time to study the manners, customs, and numerous forms of decorative art of the people. He was so deeply impressed with all he saw that he sketched and noted the characteristics of buildings, furniture and gardens, and after his return to England he published a large folio, embellished with numerous engravings, containing the fruit of his travels. This publication, however, was not issued till 1757, when he had abandoned all mercantile and seafaring pursuits and devoted himself wholly for a number of years to the practice of architecture.

His book gave a great impetus to the vogue for

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things Chinese and "laid the foundation for a taste which has never been wholly eradicated." In publishing such a book Chambers, nevertheless, did not wish to be regarded as promoting "a taste so much inferior to the antique." Indeed, he looked upon the whole thing rather as an amusing diversion than as a serious venture. Chinese buildings he considered as "toys in architecture, and as toys are sometimes, on account of their oddity, prettiness or neatness of workmanship, admitted into the cabinets of the curious, so may Chinese buildings be sometimes allowed a place among compositions of a nobler kind."

To accompany the architectural designs in his book he adds designs of "furniture taken from such models as appeared to me most beautiful and reasonable. Some are pretty and may be useful to our cabinet-makers." It has been suggested that Chippendale had access to Chambers's drawings while preparing the *Gentleman and Cabinet Maker's Director* and that Chambers, notwithstanding the difference in the dates of publication—Chippendale's book appeared in 1754 and Chambers's, as already stated, not till 1757—was the "real originator of the Chinese style." Be that as it may, his influence in favour of the Chinese taste was much broader and more potent than Chippendale's, for he treated the whole aspect of Chinese interior decoration exhaustively. We may, therefore, very properly regard him as the real fautor and sponsor of the Chinese vogue in England. An Oriental taste, evidenced by a fondness for lacquer and porcelain, had flourished for many years, but Chambers was the first to treat the subject broadly and constructively and give it a solid, rational basis and fitting dignity. In view of this connexion

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and the favour that Oriental things have enjoyed in greater or less degree ever since, it is interesting to remember that Sir William Chambers was one of our very earliest writers on interior decoration.

Like Chippendale, Chambers was a master of the art of adaptation and showed great good taste and judgment in shaping the materials with which he worked to his own well-ordered, constructive purposes. In publishing his book of Chinese designs Chambers seems not to have expected it to be taken very seriously. When his friends tried to dissuade him from launching it upon the public, for fear he might hurt his reputation as an architect, he replied that he could not see why, as a traveller, he could not give a relation of the things he had seen worthy of notice. The bent of fashion, however, was set Eastward and the book put forth at a venture was destined to have a powerful effect upon English furniture design.

Although Chambers's chief claim to distinction rests upon his architectural work, his achievements as an interior decorator and furniture designer are far too important to be overlooked. He was among the first to treat the art of interior decoration and designing as one congruous whole and give it a worthy place alongside of other decorative and applied arts. In this respect he was a conspicuous forerunner of the Brothers Adam. It was from the decorative side of his work that he exercised such a powerful influence upon furniture design, and being appointed Royal Architect and Comptroller of the Royal Works by George III, he was in a position to make the weight of his views felt. He naturally controlled not a little of the furniture that went into the houses of his designing, and his

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architectural feeling is plainly traceable in many of Chippendale's best cabinets and bookcases, so much so, in fact, that many consider his agency a powerful factor in forming the Chippendale style.

In view, therefore, of the strong all-round influence exerted upon furniture design by Sir William Chambers, it would be a mistake to regard him from the furniture student's outlook merely as a great exponent of the Chinese taste. He was, before all else, a classicist in design, and his touch upon the form of furniture in this direction is clearly discernible, not only in the work of Chippendale but in that of the men who came after him.

By his painstaking care and interest in the veriest minutiæ of household equipment, as well as in the larger architectural aspects, he set a fashion for the Brothers Adam which brought them great and lasting success. The trouble Chambers "took to teach the decorative artists and artificers, who were employed by him, effected an enormous improvement."[1] His drawings for interior decoration schemes, preserved in the South Kensington Museum, show a sane and skilful adaptation to English needs of ideas born of foreign travel and Argus-eyed observation.

From what has been said, it will be seen how important a man Sir William Chambers was and to what an extent English designers and furniture-makers are indebted to him. He was a fruitful source of inspiration not only for those who indulged in the Chinese taste and what was good in it—and there *is* a great deal of good in it—but he set a pace for the Adelphi, he left a strong impress upon Chippendale's work and, last of all, his work in all probability supplied Hepple-

[1] Clouston: *Chippendale.*

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white and Sheraton with some of their musical trophy and cherub *motifs* for painting and inlay.

INCE AND MAYHEW

Ince and Mayhew, cabinet-makers and "upholders," whose shop was in London, in Broad Street, Golden Square, are among the "others" whose names have come down to us chiefly, no doubt, because they published their "Universal System of Household Furniture," wherein they inform their patrons and readers that "every article treated of" in its pages may be executed in their work-rooms "on the most reasonable terms, with the utmost neatness and punctuality." A bombastic title page and a flowery dedication to the Duke of Marlborough are followed by a preface which warns the reader that "in furnishing, all should be in propriety, elegance should always be joined with a peculiar neatness through the whole House, or otherwise immense Expense may be thrown away to no purpose, either in use or appearance; with the same regard any gentleman may furnish as neat at a small expense, as he can elegant and superb at a great one."

Just precisely what all the foregoing may mean we shall not attempt to say but pass on to the plates with their accompanying descriptions in both French and English. They were engraved by Darly, Chippendale's engraver, and this fact probably explains their improvement upon the plates put forth by the Society of Upholsterers. Nevertheless, many of the designs are practically the same and a number of the details are absolutely identical. One might really say that Ince and Mayhew's book is a colossal caricature of Chippendale's *Director,* for all of Chippendale's faults

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and absurdities they have exaggerated and overlarded everything with an accumulation of fantastic and meaningless ornament. The extreme ugliness and inanity of many of their more elaborate pieces could find a worthy parallel only in the wildest flights of mid-Victorian invention.

As was quite natural, they played to the popular taste of the day and of course produced pieces in the Chinese style, the Gothic, the French, and heaven only knows what beside. Their work is unconvincing, and patently copied from Chippendale's less-inspired and over-elaborate models without the wit or discernment to grasp the good and eschew the bad. They were pirates wholly ignorant of the principles of design and, as one might expect, their creations are vulgar, grotesque and weak with their superfluity of ornament and their incoherent lack of symmetry.

They made the usual variety of pieces required by wealthy patrons at that day. The chief value in knowing about their work lies in being able to distinguish it by its utter badness from the work of other contemporary makers and to exonerate Chippendale from the blame, often saddled upon him, of producing such misshapen, monstrous objects. A contemplation of the Ince and Mayhew designs may also help us to realise that not all old furniture is good merely by virtue of its age and that there is always room and need for discriminating taste and judgment—a fact that many are apparently prone to forget.

Among the other furniture makers or designers who were working at this time, beside those to whom special sections are devoted in this chapter, must be mentioned Copeland, Lock, Johnson and Crunden. They wrought

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in a great diversity of styles, and some of their performances were creditable while others were far from the standard of excellence set by the achievements of Chippendale and his greater contemporaries.

In this necessarily brief retrospect the Gillows of Lancaster and London must not be forgotten and the honourable place they occupied as cabinet-makers.

R. MANWARING

Manwaring's "genteel" furniture is just what we should expect furniture to be to which that objectionable adjective was applied by its designer and maker. It was without grace, inspiration, banal and frumpishly respectable. It was the logical outcome of a period when invention and originality were dormant. Like Ince and Mayhew's tortured frivolities and spineless fatuities, Manwaring's furniture serves to show how really great and worthy Chippendale's work was. Indeed, it is not until we compare the pieces designed and sent out by such men as Ince and Mayhew or Manwaring with the chairs and cabinet-work made after Chippendale's patterns that we can sufficiently appreciate and value the sagacity and residuum of sound taste to be found among the rank and file of eighteenth century British cabinet-makers and their patrons evidenced in their general preference for the designs of the latter.

In 1765 appeared the *Cabinet and Chairmaker's Real Friend and Companion,* wholly the work of Manwaring himself, and in the following year was published the *Chairmaker's Guide* by Manwaring and some associates, which, with a few additional plates, is mainly a reprint of portions of a book previously pub-

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lished by the Society of Upholsterers and Cabinet-makers, entitled *One Hundred New and Genteel Designs, being all the most approved Patterns of Household Furniture in the present taste.*

The last-named valuable contribution to the cabinet-maker's art was probably published before Chippendale's *Director,* and is full of gauche, clumsy and fantastic anomalies, most of which, if ever actually executed, have happily not survived. The other two books with which Manwaring was chiefly concerned, though printed after the appearance of the *Director,* gave evidence of a spirit of envious rivalry towards the Cabinet-Maker of Saint Martin's Lane and a strong desire to furnish new and original designs for chairs and cabinet-work quite as good as his, a desire the fulfilment of which Manwaring's limitations of invention and taste absolutely precluded. In his *Cabinet and Chairmaker's Real Friend* Manwaring says that "though the art of chairmaking as well as cabinet making, has been brought to great perfection, notwithstanding which it will be ever capable of improvement, and though there have appeared of late years several treatises and designs for household furniture, some of which must be allowed by all artists to be of the greatest utility in assisting their ideas for composing various designs, yet upon the whole the practical workman has not been much instructed in the execution of these designs, which appear to him so rich and beautiful. The intent, therefore, of the following pages is to convey to him full and plain instructions how to begin and finish with strength and beauty all the designs that are advanced in this work." As one able critic has pointed out, he "unfortunately omits to inform the workman

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how he is to add the beauty in which the designs are so singularly deficient,"[2] contenting himself by observing that "they are calculated for all people in different stations of life" and "are actually originals and not pirated or copied from the designs or inventions of others, which of late hath been too much practised"—this last shaft of sarcasm being a dig at Chippendale, whom his rivals loved to accuse of plagiarism.

Manwaring and his associates could not follow Chippendale in his mixing and adapting of styles because they lacked judgment and were utterly wanting in his sense of form and refinement of contour. A perception of essential symmetry they had not and when they tried to emulate his achievements the best they could do was to overload and obscure the outline with senseless elaborations.

Manwaring's plainer chairs are his best and his best are passable. His worst are quite beyond words. Nearly all are squat, ungainly and dumpy in proportion, and compared with chairs patterned after Chippendale's designs they are loutish and bourgeois in aspect. His cabinet-work, also, is lacking in any desirable individuality and merely suggests inferior Chippendale. His "Rural" furniture, "made with the limbs of yew and apple trees as nature produces them," is frankly hideous, the painted landscapes on his rustic seats and the floral wreaths around the square legs of Chinese chairs are quite as bad, while the simpering curves of his French designs are nauseating

In one particular, however, we must yield him due credit. He seems to have been the originator or, at any rate, the first to use the fretted bracket between the legs

[2] Clouston: *Chippendale.*

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and seat rail of chairs. This item of design Chippendale incorporated and frequently made use of with excellent effect.

THOMAS SHEARER

Of all the lesser lights in the furniture world of the eighteenth century Thomas Shearer seems the most entitled to our respect and admiration. He was the contemporary of Hepplewhite and Sheraton and a co-worker with the former. The Society of London Cabinet-Makers made a really valuable contribution to the mobiliary literature of the eighteenth century in the *Cabinet-Maker's Book of Prices* which they first published in 1788. For the plates of designs in this book three members of the Society were responsible—Shearer, Hepplewhite and Casement. Shearer contributed twenty plates, Hepplewhite seven, and Casement, of whom we know nothing else, was responsible for two.

Shearer's work had many points of strong similarity to both Hepplewhite's and Sheraton's, and the latter, despite his acetic disposition and his habit of speaking disparagingly of both his contemporaries and predecessors, professed honest admiration for Shearer's designs and proved the sincerity of his admiration by adapting and improving them.

The general characteristics of Shearer's furniture are so similar to the salient points in that of his two great contemporaries that any rehearsal of them would mean merely useless repetition. Shearer in one respect, however, stands clearly forth as the leader whom both followed. He it was who began the development that resulted in the graceful sideboards that undiscriminating posterity almost universally attributes to one or the other of the greater designers. Before Hepple-

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SHEARER INLAID MAHOGANY SIDEBOARD WITH FLUTED AND QUILLED LEGS
By Courtesy of Miss Sarah Dobson Fiske, Philadelphia



MAHOGANY INLAID SERPENTINE FRONT SIDEBOARD. HEAVY IN PROPORTIONS AND PROBABLY TO BE ATTRIBUTED TO SHEARER
By Courtesy of Messrs. Maple & Company, Tottenham Court Road, London
PLATE XXXVII

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white made his beautiful inlaid sideboards with serpentine fronts and tapered legs, Shearer had not only evolved but fully developed the main portion of the type and had produced or designed sideboards of this pattern that compared favourably with anything that Hepplewhite or Sheraton produced later so far as contour and proportions were concerned, although in the introduction of sundry ingenious contrivances Sheraton carried sideboard-making a step farther than it had ever reached before.

In all of Shearer's furniture he displayed great ingenuity of contrivance and structural knowledge. The only point in which his work occasionally suffers by comparison with Hepplewhite's or Sheraton's is in delicacy and grace of line. If he had been a man of broader education and more insistent enterprise, his name would doubtless have been as well known to posterity as the names of either of the others.

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CHAPTER XII

THE EMPIRE PERIOD

French and English

1793–1830

THE Empire style was a style created by fiat. When Napoleon saw the political necessity of creating a new style of national art and, incidentally thereto, a new style of furniture, he turned the matter over to the care of eminent French artists, chief among whom were Percier, Fontaine, and David —all of them thoroughly saturated with classic traditions and likewise thoroughly imbued with the new political principles. In their labours they were inspired by the pompous military spirit of the time, and as they strove to achieve the heroic, they sometimes fell into mere vainglorious bombast.

"Of all the styles developed in France, that of the Empire period is least interesting and least French. It lacks the dignity of Louis XIV, the originality of Louis XV, and the grace of Louis XVI. It lacks refinement and it lacks spirituality."[1] The words just quoted may seem like a wholesale and a scathing condemnation of all the furniture designed in France from 1793 to 1830, but on calm reflection and study it must be admitted that this emphatic verbal castigation is by no means groundless.

At times there were, of course, glimmerings of inspiration and grace, but the prevailing tone is drearily

[1] George Leland Hunter.

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artificial. Contrasted with the preceding Louis XVI style it is appallingly brutal. Though both styles are avowedly of classic provenance, the former is instinct with Greek grace and inspiration, while the latter is wholly vulgar and shows the grandiose brutality of Imperial Rome.

The short Directoire epoch succeeding the political murder of Louis XVI was really a period of preparation for the Empire style in its fullest development and was characterised by a more rigid restraint and severity of form than the manifestations which followed. The accredited exponents of the Empire style, Percier and Fontaine, disclaimed any originality for the work they put forth. "The style," they say in their preface to their volume of Empire designs, "does not belong to us, but entirely to the ancients; and as our only merit is to have understood how to conform our inventions to it, our real aim in giving them publicity, is to do everything in our power to prevent the mania for innovation from corrupting and destroying principles which others will doubtless use better than we."

The French Empire furniture depended largely for its effect upon the beautifully chased brass and ormolu mounts with which it was lavishly adorned. Apart from these, the chief characteristic details of ornamentation consisted in lions' or bears' claw feet, wings, cornucopias, conventional classic honeysuckle, the acanthus leaf, pineapples, pillars (plain or carved), and wyverns, or other chimerical beasts. As well as the large bewreathed "N," the Empire star and bees were to all intents the trademark of the Emperor. After the Egyptian campaign, Egyptian architectural contours were introduced. When not painted or gilt,

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the wood used in Empire furniture was for the most part exceptionally fine mahogany and the effect of the metal mounts against the dark background was impressive.

The English Empire style was but an echo, and often a clumsy echo, of the French Empire. Not all the revulsion of feeling in England at the brutal execution of Louis XVI nor all the hatred and dread of those who rose to the leadership of such government as there was in France could ultimately overcome the old habit, with centuries of precedent back of it, of looking to Paris for direction in matters of style. To meet this renewed craze for "things in the French taste," Sheraton, now in his pathetic decadent stage, contrived designs (Fig. 1) from which all his old spirit of proportion, grace and inspiration was lacking and which for sheer ugliness could compare with many of the contemporary atrocities perpetrated. Thomas Hope likewise designed many monstrous things, while the work of the ordinary chair- and cabinet-maker descended at times to shocking depths (Fig. 2) of banality or pompous ugliness.

ARTICLES

The articles of furniture in ordinary use during the Empire period were chairs, stools, sofas and settees, couches, bedsteads, tables, chests of drawers, bureaux, cabinets, secretaries, bookcases, cupboards, sideboards, and wardrobes.

CONTOUR

The contour of Empire furniture was quite distinct from that of the furniture of preceding periods. Carcase work was ordinarily rectangular and apt to be of

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heavy and cumbrous proportions. Mouldings and cornices were heavy and impressive, though often lacking in grace. The legs of tables and chairs were straight and turned; with mouldings often of meaningless pattern. Table legs were also frequently carved in spirals somewhat like those we find in the last stage of really good Sheraton designs, only the proportions were heavier. We likewise have large pedestal tables, the pedestals supported on a plinth borne up by four feet. Head and foot boards of bedsteads and ends of sofas were scrolled over in many cases with a Greek curve. When chair legs were not straight they were curved forward and the back legs backward much in the manner of the old Romain curule chairs (Fig. 1). Nearly all of the cabinet-work, as well as chairs, sofas and tables, was bulky in line.

CHAIRS

The arm-chairs of the Empire period professedly followed classic models in so far as they were able, and in other instances were designed with a full complement of classic *motifs*. The backs were sometimes completely rounded, and the seats also (Key XV, 3). In other cases the arms of these rounded and upholstered backs were supported in front with fantastic figures of birds or beasts (Fig. 2, and Key XV, 2), the front legs being straight, sometimes fluted (Fig. 2), and the back legs curved outward. In other arm-chairs the seats were square, tapering slightly towards the back; the backs were crested with broad, straight rolled over top rail slightly (Fig. 1) curved to fit the back. There was also an upright splat of lyre form or else a cross rail midway between the top rail and seat. The arms were

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shaped from the top rail and came forward parallel to the sides of the seat, terminating in a flowing downward scroll.

The legs of such chairs were generally of the curule

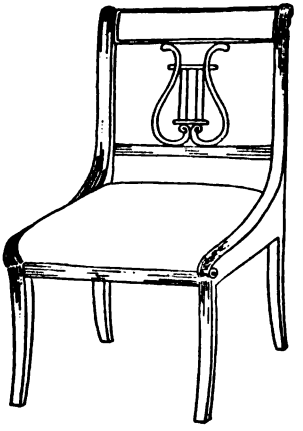


FIG. 1. Sheraton Chair in Empire Taste.

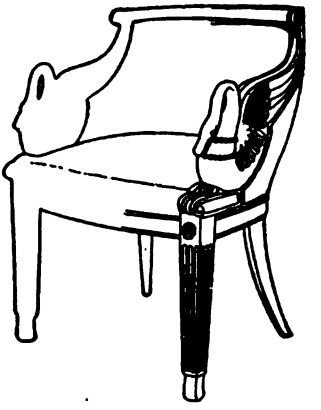


FIG. 2. Empire "Chariot" Chair.

pattern. Similar chairs occurred with rush bottoms. In the latter, however, the front legs were generally straight and turned. Side chairs were made with broad



FIG. 3 Broad Top-Rail Characteristics.

top rails (Fig. 3) perceptibly curved to the shape of the back, like the top rail of a curule chair, and the uprights were curved slightly forward or else the broad flat top rail was rolled over and supported on uprights

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scrolled slightly backward in Greek manner. Forelegs were straight and turned or curved forward curulewise. Stretchers were often used, though not invariably, and when used the front stretcher was rarely recessed. These chairs with broad top rail had either a flat, solid splat of vase or lyre shape or else a carved and moulded cross rail. The latter was the better and more representative type. Other chairs of fantastic form adorned with excessive carving were designed, but the forms mentioned are those which are typical.

STOOLS

Stools had declined in popularity but, when made, were made on the principle of ottomans, with a solid mahogany base and a superstructure of upholstery.

SOFAS AND SETTEES

The sofas and couches (Key XV, 2) of the Empire period were among the best pieces of furniture produced. There was considerable variety of shape, the ends being either straight, scrolled over outwards or curved inwards. The backs were ordinarily straight and usually rolled over. Legs were straight and turned or winged and lion footed, the feet being turned outwards in the direction of the ends of the sofa. Caned sofas with the frames painted and gilded were also made for summer houses. The French sofas were exceedingly magnificent creations, the backs and sides being straight and the arms being fronted by brass mounted pillars (Plate XXXVIII, p. 280). Back and seat rails were ordinarily embellished with brass mounts wherever a sufficient space permitted their application (Key XV, 2). Some of the couches and

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sofas were adorned with gilded swan-necked ends (Key XV, 2).

BEDSTEADS

Bedsteads of the Empire period, in the majority of cases, had straight head-boards and foot-boards, or both head and foot were scrolled over like the ends of a gondola. The French bedsteads of more ornate pattern had ample gilding and brass mountings bedecking the pillars that terminated each end of the head- and foot-boards. In the English bedsteads the posts were often carried up part way and terminated with a turned capping or finial. Sometimes the terminal was elaborately carved.

TABLES

Dining tables of the Empire period were made with drop leaves and designed for extension much like some of the Sheraton tables. The legs were either straight and turned or carved with spiral rope *motif* or else with spiral acanthus. There were also centre and side tables supported on pedestals which rested on plinths borne up by winged claw feet or claw feet alone. The pedestal bearing the table was sometimes in the form of a pineapple, sometimes merely turned. Some of the pedestals were round, with hinged tops, and others were rectangular, with double tops which turned up against the wall. When extended the tops of these tables turned on the pillar so that proper support was afforded for the turned over tops by the stationary framing.

Sofa tables were oblong, with drop leaves and end supports. Pier tables were made with marble tops and pillars or mythical animals resting on a plinth supported them at each end. The part against the wall beneath the marble top often contained a mirror.

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MAHOGANY BRASS MOUNTED FRENCH EMPIRE CONSOLE CABINET
By Courtesy of Mr. Joel Koopman, Boston



MAHOGANY BRASS MOUNTED FRENCH EMPIRE SOFA
By Courtesy of Mr. Joel Koopman, Boston
PLATE XXXVIII

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Many ingenious work stands, which of course come under the head of tables, were also made at this time.

CHESTS OF DRAWERS

Chests of drawers of ample proportions were made in large numbers. They were of the three or four drawer description, in one piece, and were perfectly rectilinear in structure. Serpentine fronts and sprung fronts had entirely disappeared. Drawer edges were ordinarily cock beaded. The tops of these chests of drawers were sometimes fitted with writing accessories. Double chests of drawers or chests on chests were no longer used but were supplanted by the large wardrobes which had come into fashion.

BUREAUX

The Empire period saw the beginning of the article of furniture we now call a bureau. The origin of the term is to be found in the fact that the chests of drawers, which afterwards were fitted with mirrors, were in the first place made with the top drawer fitted as a desk, or with pigeon holes and drawers with a front that pulled down supported by quadrants.

SECRETARIES

Secretaries in ponderous rectilinear form were made with drawers in the lower part, or doors, the upper deep drawer having a pull-down front intended to be used as a desk. The upper portion of such pieces of furniture was ordinarily a bookcase with glass traceried doors. This was the most popular piece of writing furniture during the period. Next to it in point of popularity came the library writing table. Sec-

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retaries were also made with falling fronts, such as that shown in Key XV, 4 and were really a reversion in type to one of the William and Mary secretary forms.

SIDEBOARDS

The Empire sideboard in England was an amplification, as far as size was concerned, of the final development of the Sheraton sideboard. It was practically the Sheraton sideboard carcase embellished with heavy turned pillars or pilasters, lion's or bear's claw feet instead of gracefully-turned supports, ponderous structures at the end where knife boxes had hitherto stood, and often the addition of a mirror in the back. The example shown in Key XV, 1, is a French piece and less ungraceful than some of the contemporary English creations.

WARDROBES

Heavy wardrobes became extremely popular at this time and were made sometimes with compartments at the sides, on the ends, and great doors in the middle. Some of the wardrobes of the period had compartments with drawers in them. The panelling and ornaments of these pieces were all heavy and ponderous.

MIRRORS

Mirror frames of the Empire period echoed the *motifs* and contour of the other pieces of furniture. They were heavy and imposing. Convex girandoles, in circular frames, with sconces attached to the side, were much in favour. Other mirrors of rectangular shape had characteristic square pateræ and acanthus ornaments at the corners and at intervals along the framing.

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MATERIALS

As stated before, the chief material for furniture making during the Empire period was a fine quality of mahogany. This mahogany was used both solid and in veneer. Other woods, such as ebony and rosewood, were sometimes used for special pieces, but the staple in all cases was mahogany unless the object was to be painted and gilt, in which case a baser wood was used. The upholstery in the Empire period was heavy in colour and pattern and suited the ponderous character of the framework it was intended to embellish.

DECORATIVE PROCESSES

The decorative processes in principal vogue were carving, turning, veneering, painting and gilding. Carving was relied upon along with the brass mountings to supply most of the embellishment. It was heavy, deep cut and bold and the detail was carefully wrought out. Turning was used for the legs of furniture and for the columns and pilasters with which sideboard, bureau and secretary fronts were adorned. It was also used for table legs. Veneering was very extensively used in the panels of doors and in drawer fronts to secure a varied and rich effect. The wood used in the veneer was the finest mahogany root and was almost invariably well laid so that the surfaces veneered at that time have remained in an excellent state of preservation. Some of the more pretentious chairs, sofas and settees had the frames painted and gilded and were covered with upholstery. In other cases the style of a previous period persisted, and some of the chairs and caned settees were painted the same colour and then embellished with bold designs

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in gilt lining picked out with black. Occasionally in panels on the top rail of the backs little landscapes and other devices were painted.

TYPES OF DESIGN

The types of design characteristic of the entire period are nearly all of classical origin. The distinctively classic *motifs* have been enumerated in the introduction of the chapter. Besides these there was the Egyptian winged *motif,* the imperial N, star and bees, and the bundles of fasces, as well as the shields, swords and other warlike trophies that were used for embellishment.

MOUNTS

Mounts in the Empire period formed an exceedingly important item. Beautifully chased designs in brass and ormolu were lavished on the mahogany background in every possible place on the more elaborate furniture. In the plainer furniture we find glass knobs appearing or lions' heads with rings in their mouths and occasionally brass knobs.

FINISH

In the Empire period, while older methods of finishing furniture doubtless persisted, we find French polish being applied to much of the furniture. It is not until this time that we see a consistent effort to redden or stain the mahogany, a practice deserving only of condemnation. The older mahogany, where the wood has been allowed to retain its natural colour, is far more beautiful. It will be unnecessary to give the details of the French-polishing process, as information on that point is readily accessible *in extenso.*

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One great trouble with French polish and heavy coats of varnish is that the beauty of the wood grain in time is dulled or wholly obscured. The wax-like surface of old oak, walnut or mahogany which permits the charm of the colour and grain of the wood to be fully appreciated should be sufficient to convince the observer of the unwisdom of allowing any old pieces, that are to be done over, to be spoiled by a hard, unnatural finish.

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CHAPTER XIII

AMERICAN EMPIRE

c. 1795–1830

THE spirit of ardent admiration for all things French and of equally cordial dislike for all things British that possessed a large part of the American public at the beginning of the nineteenth century manifested itself visibly in the adoption of French modes of dress, French manners, French styles in the pattern of furniture and even, finally, in a reversion to classic or semi-classic types of architecture then in vogue in France. We have seen how the Empire style started in France from the reaction against all forms that had aforetime enjoyed popular favour. We have seen how this reaction and radical change of style were deliberately planned and fostered by Napoleon as a part of his political policy.

We have seen how the new style took root in England, despite the feeling of bitter hostility toward the French. Now we shall see how the style was modified on our side of the Atlantic to suit the preferences and convenience of American cabinet-makers. A comparison between the French and American expressions of the Empire style, especially American Empire in its later phases, will show that our craftsmen of the period allowed themselves considerable liberty of interpretation. With the passing of the last stages of Sheraton influence, delicacy of outline and graceful proportion vanished and in their stead gradually came unutterable

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AMERICAN EMPIRE PAINTED AND PARCEL GILT FLAP-TOP TABLE

By Courtesy of Mrs. E. T. Stotesbury, Philadelphia



AMERICAN EMPIRE MAHOGANY INLAID TILT-TOP PEDESTAL TABLE

In Possession of Harold D. Eberlein, Esq.

PLATE XXXIX

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dulness and uncouth heaviness in both design and detail. Some of the earlier pieces, made while there was still an afterglow of Sheraton light, are full of grace and refinement, while some of the later product of the same style is totally devoid of inspiration and depressingly cloddish. The only thing favourable that can be said for it is that material and workmanship were both of the best. Consequently American Empire furniture is of various degrees of merit, in great measure corresponding to the date of manufacture.

Under one phase or another the fashion lasted till about the middle of the century, but its last decadent stages, dating from a time when all artistic appreciation was fast sinking to its lowest ebb, were clumsy and graceless in the extreme, with large vulgar and meaningless scrolls highly suggestive of the convolutions of squirming, fat earthworms. The bulk of the Empire furniture that came between these two extremes had much to commend it. Though there was no longer the airy lightness of the painted satinwood creations of an earlier style and the brilliancy of finely-grained, light-coloured veneer, there was a good deal by way of compensation. The deep rich colouring of the mahogany, that was almost invariably used, relieved by the brass mounts and occasional brass banding or gilded carving made a most impressive and agreeable contrast. Not a little of the carving was vigorous in conception and excellent in execution.

ARTICLES

In the American Empire period the articles of furniture that chiefly concern us are chairs, stools, couches, sofas, bedsteads, tables, chests of drawers, bureaux (in

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the American sense of the word), workstands, sideboards, pier tables, wash-stands, bookcases, secretaries, wardrobes, cupboards, dressing tables, mirrors and clocks. The graceful knife boxes, highboys, lowboys and chests with lifting lids no longer appear. Certain articles in certain rooms centre attention upon themselves, the bedstead in the bed-room, the sideboard in the dining-room and the sofa in the parlour, and upon them the cabinet makers lavish their utmost care and elaboration.

CONTOUR

American Empire furniture is in some respects worse than English Empire furniture and in other ways far better. The one man to whom much of its redeeming quality is due was Duncan Phyfe, a New York chair- and cabinet-maker, who may very appropriately be called the American Sheraton. He was possessed of a remarkable sense of proportion and endowed with excellent good taste, so that the furniture he designed redeemed much of the bald ugliness and clumsy ponderosity of some of the other work produced in great quantity. As in English Empire work, carcases were rectilinear and shaped or serpentine fronts were no longer in vogue. Cornices and mouldings were heavy. The supports of large pieces of cabinet-work were turned. The chairs were simpler in type and less pretentious but in the main followed the same general lines of structure. Drawers on some of the pieces of cabinet-work had heavy oval swell fronts, although the framework was perfectly straight. Bedsteads had both the old high posts (Key XVI, 5) and the shortened posts (Key XVI, 6) surmounted by carving (Fig. 1, *F*). In almost all cases there were higher foot-boards which presented a new feature.

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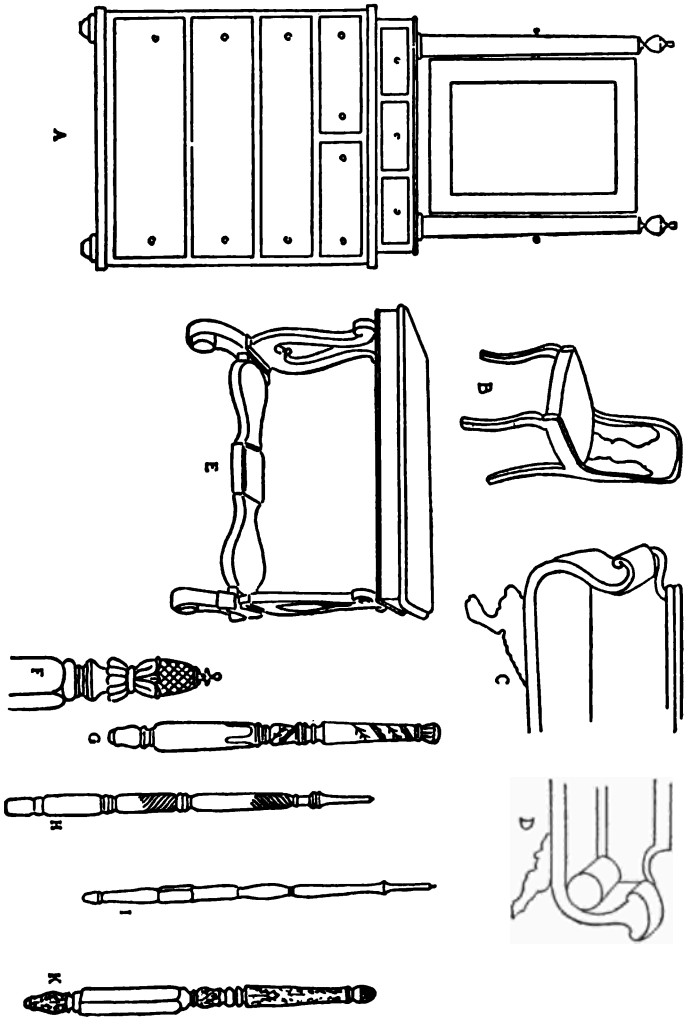


FIG. 1. Typical American Empire Details.

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CHAIRS

The American Empire chair is more graceful in the long run than its English cousin, upon which fantastic notions were often allowed free play. Seats were customarily square (Key XVI, 2 and 4; Fig. 2), legs were both straight (Key XVI, 4; and Fig. 2) and outward curved (Key XVI, 2) following the lines of the legs in the old classic curule chair. The top rail of the

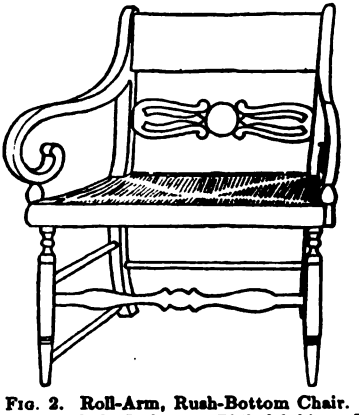
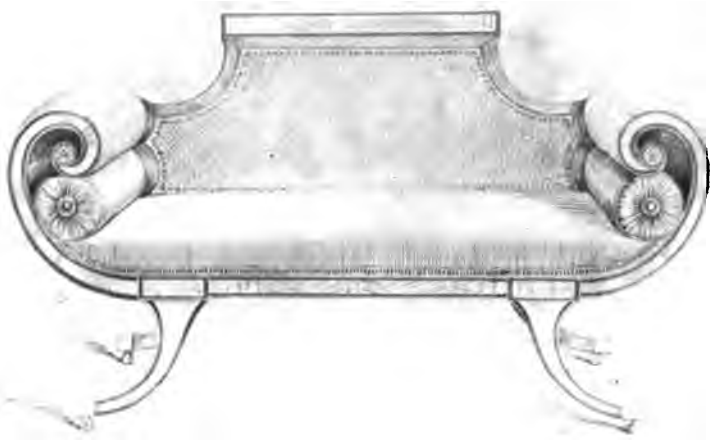


FIG. 2. Roll-Arm, Rush-Bottom Chair.
By Courtesy of Mrs. Richard C. Ridgway, Philadelphia. Formerly owned by Stephen Girard.

backs was almost always curved to fit the figure of the sitter (Key XVI, 2 and 4). In the best type of Empire chairs the top rail is straight, rolled over (Key XVI, 2 and 4) and sometimes the panel on it is carved (Key XVI, 2). The uprights supporting the back, when they extend above the top rail, are scrolled slightly over (Fig. 2) in the manner of the Greek curve, and there is a cross-bar between the uprights, midway between the top rail and the seat (Key XVI, 2 and 4; Fig. 2). This cross-bar is customarily turned, moulded or carved (Key XVI, 2 and 4; Fig. 2).

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MAHOGANY AND SATINWOOD CANED-BACK PHYFE SETTEE
By Courtesy of the Chapman Decorative Company, Philadelphia



AMERICAN EMPIRE CARVED MAHOGANY SOFA SHOWING PHYFE INFLUENCE
REEDED SEAT-RAIL, ARMS AND TOP-RAIL. EAGLE LEGS AND FEET
By Courtesy of Mr. H. Burlingham, New York City
PLATE XL

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The arm-chairs were of similar line, the arms being shaped and joining the uprights just beneath the broad top rail (Fig. 2). They came forward in a straight line and terminated in scroll ends (Fig. 2). Stretchers were often used and the front stretcher was not recessed but was raised much higher than the stretchers of the Chippendale chairs (Key XVI, 4; and Fig. 2), while there were two stretchers at the sides above and below the level of the front stretcher. The back stretcher was also raised. The top rail was sometimes included between the uprights (Fig. 2). In some patterns the top rail was dowelled on to the uprights and extended beyond them (Key XVI, 2 and 4). Rush-bottom chairs, painted and adorned with gilding (Key XVI, 4; and Fig. 2), followed the same general line. Occasionally in the chairs of less correct pattern the top rail was shaped on its upper edge. Another form of Empire chair had the uprights curving down and projecting as rudimentary arms towards the front part of the seat, giving the whole piece of furniture a peculiar hooped-back appearance (Fig. 1, *B*). Some of the later upholstered arm-chairs had padded arms which terminated in supports formed of swans' necks and heads or of one of the other characteristic Empire *motifs*.

STOOLS

What was said of the English Empire stools may be repeated of those made in America. They were not popular pieces of furniture.

SOFAS

The sofas of the Empire period for the most part are deserving of commendation. They are to be met

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with in various patterns. Of these the most usual are the cornucopia, so called because of the shape of the arms (Fig. 1, *D*), which are likewise generally carved in front with that cheerful device showering abroad its fruity blessings; the Greek curve-end sofa with rolled-over arms (Key XVI, 1; Fig. 1, *C*) and legs turned outward toward the side with lion feet (Key XVI, 1; Fig. 1, *C*) or curved sidewise in lines similar to the legs of an old Roman curule chair (Fig. 3); the sofa with winged claw feet (Fig. 1, *C*; Plate XL, p. 290); the sofa with turned feet and carved front supports for the

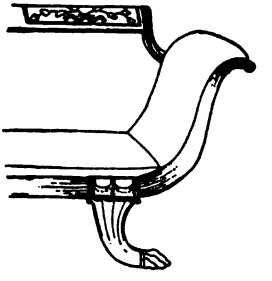


Fig. 3. Sofa of Characteristic Phyfe Contour.

arms, and various other patterns, all more or less similar, that may be recognised in general characteristics already mentioned. The Phyfe sofas have legs of the curule pattern (Fig. 3, Plate XL, p. 290), often with brass-mounted claw feet (Fig. 5). The ends are curved over in Greek manner and the top rails are straight and rolled over (Fig. 3). The proportions are much more graceful than those of the other sofas. There were also many caned settees and couches made, the frames being painted a ground colour and adorned with gilt striping and black lining, the gilding at the ends and at scroll pieces being worked into the anthemion *motif* (Key XVI, 4).

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BEDSTEADS

In America during the Empire period four-posted bedsteads continued to be used and pillars were of bulky dimensions and heavily carved. The bases of the posts were straight and turned (Key XVI, 5; Fig. 1, *G, H, I* and *K*), the upper parts were carved with spiral acanthus, plain spirals (Fig. 1, *H*), or other spiral foliations or floriations (Fig. 1, *G*) or the acanthus *motif*

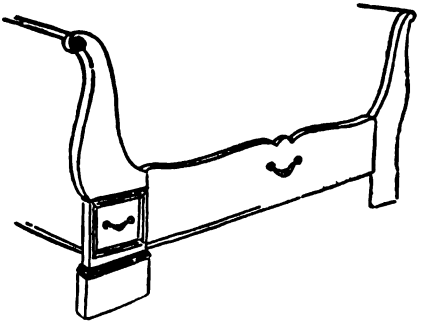


Fig. 4. Gondola or "Sleigh" Bed.

alone without any spiral treatment was used (Key XVI, 5; Fig. 1, *K*). Then again, the criss-cross diaperings of the pineapple (Fig. 1, *F*) played an important part in the decorative *motif* for these impressive bedsteads. Such bedsteads rarely had foot-boards, but had low head-boards.

Another type of bedstead had the posts pollarded and terminated with a pineapple *motif* (Fig. 1, *F*). Then again, the beds of the gondola or sleigh type (Fig. 4) or the beds with straight head-boards and foot-boards were used.

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TABLES

Dining-tables in the Empire period were usually made with square ends and were of the extension type, having drop leaves and other leaves which could be inserted on pedestal tables (Key XVII, 3, and Fig. 5). It was not an uncommon thing on the occasion of large family dinners when an unusually long table was required to have several pedestal tables put at the ends of the drop-leaf tables that formed companion pieces.

Centre tables came into vogue at this time and were ordinarily circular in shape and usually supported on

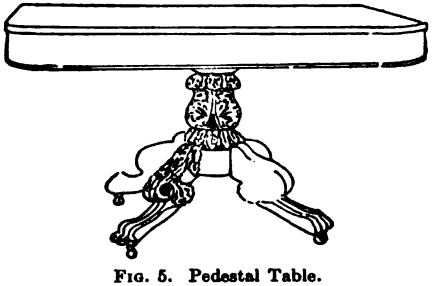


FIG. 5. Pedestal Table.
By Courtesy of Wilson Mitchell, Esq., Philadelphia.

highly ornate pedestals (Figs. 5 and 6; Plate XXXIX, p. 286) rising from a plinth that in turn was supported on winged claw feet (Plate XXXIX, p. 286). Many of these pedestal tables were rectangular and some had double tops which could be opened out or turned up against the wall (Fig. 5). Bases were often ornately carved and exhibited some beautiful specimens of the wood-carver's art. The sofa tables, of which beautiful specimens were made by Phyfe, were oblong and had narrow drop leaves at both sides. The ends were usually supported by some variation of the lyre *motif*, rising from outward-spread, curule legs with brass-mounted

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feet (Key XVII, 4). Phyfe, more than any of the other American makers, retained the custom of using brass mounts on his furniture. Work-stands were made both square and with polygonal ends and were supported either on pedestals or on four legs, the pedestal, as in the case of other tables, rising from a plinth or from four curule-shaped legs (Fig. 6).

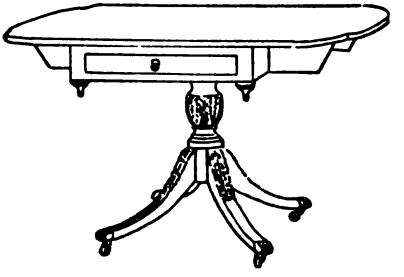


Fig. 6. Pedestal Drop-Leaf Table.
By Courtesy of Wilson Mitchell, Esq., Philadelphia.

Pier tables of elaborate pattern supported on pillars or dolphin-shaped supports (cf. Supports in Plate XXXIX, p. 286) were considered extremely elegant and were often adorned in the back part with mirrors.

CHESTS OF DRAWERS

Chests of drawers were no longer made in two sections but were slightly higher than those of the preceding period, usually being four drawers instead of three drawers in depth. In many of these chests the deep upper drawer had a pull-down front supported on quadrants and was used as a writing desk. The fronts were always straight.

BUREAUX

The modern bureau began its existence in the Empire period, when permanent mirrors supported be-

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tween upright posts (Fig. 1, *A*) were permanently attached to what had hitherto been chests of drawers. As explained before, the name arose from the custom of having the upper drawer of these chests of drawers equipped as a secretary.

SECRETARIES

Secretaries were made with towering bookcase tops; the lower portion contained drawers or doors, and the large upper drawer had pull-down front and was used as a desk. The slant-top secretary was no longer made. At this time also another form of secretary appeared, of French type, being about four feet high and in form resembling an Egyptian temple or monument, or sometimes the contour of a Greek building. The front pulled down and made an ample writing desk (Key XV, 4).

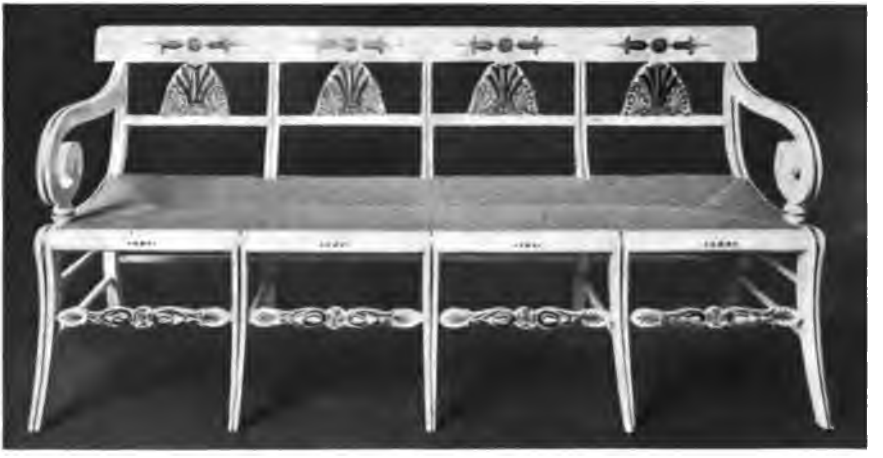
BOOKCASES

Bookcases in the main followed the designs prevalent in the latter part of the eighteenth century, while the influence of Sheraton was still paramount. They rested on solid plinths upon the floor and were made in one or three sections laterally, and vertically they were usually divided into two sections, the upper portion being of slightly receding dimensions. The doors were glazed, sometimes both top and bottom, but always in the top, and were usually traceried. The tracery was heavier than during the preceding periods and sometimes moulded or carved.

CUPBOARDS

In the corner cupboards of the Empire period it is possible to trace a strong lingering Sheraton feeling.

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PAINTED AND PARCEL GILT AMERICAN EMPIRE RUSHBOTTOMED SETTEE
By Courtesy of Mr. James Curran, Philadelphia



AMERICAN EMPIRE CARVED MAHOGANY SIDEBOARD, ACANTHUS CARVING AND FEET AND LION'S HEAD MOUNTS
By Courtesy of Mr. James Curran, Philadelphia
PLATE XLI

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While many of the tops are straight, we nevertheless find quite a few where the top is adorned with a scroll swan-neck pediment centring in a vase. The doors taken together form a round arch and the upper parts are traceried with pointed muntins. A characteristic Empire *motif* was frequently introduced in the shape of spiral-turned or carved corner pillars with acanthus carving at the capitals. The corner cupboard was not an object that readily lent itself to embellishment with the characteristically heavy and robust *motifs* typical of the Empire period. These corner cupboards rest on bracket feet, and panels in the doors of the lower part are frequently edged with a turned or nulled moulding.

SIDEBOARDS

The American Empire sideboards are among the best pieces of furniture that the period produced, both in point of structure and design. The carcase work is rectilinear for the most part and the best of material was used. There were usually three divisions in the larger sideboards (Key XVII, 5), two doors in the middle panel and one door in each of the end panels. Sideboards of a smaller type had two doors. All the sideboards rested upon scroll, bears' or lions' claw, turned, melon or ball feet.

From the plinth rose pillars or pilasters supporting the projecting top (Key XVII, 5). These pillars or pilasters were sometimes round and plain and garnished with brass mounts at the bases and capitals, sometimes they were spiral turned and at still others were lavishly carved with pineapple, acanthus or floral *motifs*. The upper projecting portion contained drawers and the lower part had cupboards. The panels of these

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cupboards were sometimes square, sometimes round, arched or pointed in Gothic style. The tops were either plain and straight or else supported additional drawers at each end, which took the place of the knife-urn supports to be found on the ends of the Sheraton sideboards of the later type. There were also back-pieces or backboards rising above the top of the sideboard, and in not a few instances the middle portion of this backboard was occupied by a mirror (Key XVII, 5) and carved supports to bear it up on each side. Although most of the sideboards had straight fronts, there are cases in which the middle portion was swelled or sprung, at least in the under part.

WARDROBES

High chests of drawers had gone out of fashion and their place was taken by large wardrobes having doors extending from the top to the bottom. These rested upon turned or carved feet of round, melon, ball or claw-foot design. The carcase work rose from a substantial plinth, and pilasters or pillars often adorned the front, with elaborately carved capitals just beneath the cornice.

MIRRORS

Mirror frames were made in both mahogany and gilt. The upright mirrors not infrequently had two sections, the upper one of which was devoted to some kind of painted or embroidered embellishment covered with glass, the lower portion being reserved for the looking-glass. The corners of these mirrors were often ornamented with round, turned rosettes on projecting square blocks. Many of the mahogany mirror frames

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were simply of broad, bevelled and moulded wood. The more ornate type had pilasters or columns of somewhat bulky proportions at the sides and were frequently spiral turned in the favourite Empire manner. The gilded mirrors were more elaborate in pattern, as a rule, and had square pateræ with enrichment either in carving or compo.

CLOCKS

The clocks distinctively of the Empire period were the mahogany case mantel or shelf clocks, with the lower part of the door embellished with a painting, the upper part being of clear glass for the front of the dial. Such clocks were not infrequently surmounted by one or three brass balls spiked. From this period also date the Willard banjo clocks and the lyre-shaped clocks. In fact it may be said that all the hanging clocks and all the shelf clocks of American manufacture belong to the Empire period.

MATERIALS

The almost universal material for Empire furniture was mahogany, and only the best wood was used. In some few instances furniture of the Empire period is found executed in walnut, but walnut pieces are exceptional. Rosewood was sometimes employed, but never to any great extent. Pine wood was the usual base for veneers. Curly maple was occasionally used.

DECORATIVE PROCESSES

The decorative processes of the American Empire period were limited in number compared with those employed in the eighteenth century. Carving and turning were the most usual. Some of the finer pieces were

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inlaid with brass and a few pieces were painted or else adorned with marqueterie. The application of brass or ormolu mounts, while almost universal in the French Empire furniture, was limited in extent in the American Empire furniture.

TYPES OF DESIGN

The types of decorative design included bears' and lions' claw feet, wings, sphinx heads, griffins, acanthus, pineapples, melons, cornucopias with various fruits and flowers, spirals, reeding, and honeysuckle of the classic type.

STRUCTURE

In structure Empire furniture was exceedingly substantial and solid. The carcase work was almost universally rectilinear. Chairs, when not braced with stretchers, were usually so staunchly made, and of such solid proportions, that they have well withstood the wear and tear of time. As pointed out in the section on chairs, top rails were sometimes dowelled to the uprights and sometimes included between them.

MOUNTS

The ordinary mounts found in Empire furniture were either of brass or glass; pressed-glass knobs were extremely popular and designs of various patterns were used, the knob either being mounted in metal or held in place by a metal rod running through and bolted on the inside of the door or drawer. Brass mounts were sometimes round and chased, but more usually were of the lion-head type with a ring hanging from the mouth.

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GIRANDOLE, WALL MIRROR AND TWO DRESSING STAND MIRRORS OF AMERICAN EMPIRE PERIOD

By Courtesy of Miss Mary H. Northend, Salem, Mass.

PLATE XLII

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FINISH

What was said of finish in the chapter on the French and English styles also applies to furniture of the American Empire period. Both the old methods and the French-polishing methods were made use of. French polishing, however, was exceedingly popular and the pernicious trick of artificially reddening mahogany that came in fashion at this time, as a part of the process, is responsible for much popular misconception of the true properties of this beautiful wood.

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CHAPTER XIV

OTHER AMERICAN FURNITURE

UNDER the general heading "Other American Furniture" are included all the sorts other than the local phase of the Empire style considered in the preceding chapter. Most of the "other American furniture," however, needs no special technical comment because everything in the foregoing pages specifically relative to English furniture applies equally to the furniture of the American Colonies. For this reason the term "Colonial Furniture," as it is ordinarily used, means nothing and is distinctly misleading and mischievous. William and Mary or Queen Anne furniture was just as much William and Mary or Queen Anne on one side of the Atlantic as on the other; so, also, was Chippendale (Key XVIII, 6; XIX, 2 and 4) or Adam, Hepplewhite or Sheraton (Key XIX, 6).

It must be remembered that a good deal of London-made furniture was fetched overseas and that it did not lose one jot of its distinctive character in the process of crossing. It must also be remembered—and this is quite as important—that there were in the Colonies many competent cabinet- and chair-makers, some of British birth and training but mostly American born, with a nice sense of proportion, who patterned their work accurately after the pieces sent from England. Sometimes, it is true, they omitted the more elaborate carved ornamentation, but with rare good judgment and artistic discrimination, they either carefully pre-

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served identity of contour and proportion—would that all modern reproducers might be like minded!—or else made but slight variations that were absolutely true to the spirit of the original design. There were, to be sure, a few minor differences in detail or structure that occasionally appeared between British pieces and those made in the Colonies and, in one or two instances, the American makers developed new features, but these rare exceptions to a virtual identity of type have all been noted in the several chapters preceding. The later cabinet- and chair-work, particularly that executed in Philadelphia, quite equalled in workmanship and general excellence of proportion and grace of detail (Key XVIII, 6) the best that was done in England.

In addition to the general characteristics common to both British and American furniture, there are certain special points relative to furniture in the Colonies to which attention ought to be directed. For the sake of convenience and clearness these will be noted by geographical divisions, beginning with New England in the north and ending with the Southern Colonies.

We shall also note afterwards, in separate sections, several phases of American furniture—one of which may be properly termed "Colonial"—that are of local development and not to be classed with the period styles.

NEW ENGLAND

New England furniture, for the most part, thanks to the thrifty character of the people, has generally been well preserved and in consequence there are still to be seen in good condition pieces dating from Jacobean times. The New England Jacobean furniture is usually

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of the simpler type that found favour during the Cromwellian era, but there are enough of the more ornate pieces—chiefly court cupboards, settles and chests—to make a fairly representative showing. Generally speaking, the more ornate articles were brought from England. There were, however, some ambitious attempts on the part of local joiners and carvers that are by no means discreditable to their makers, although the execution is noticeably cruder than in the pieces brought out from England.

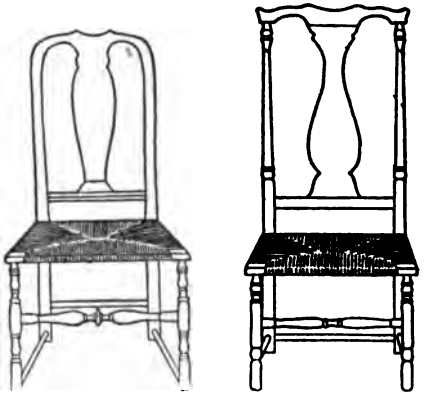


Fig. 1. Two Early American Chairs Formerly the Property of James Pierpont, President of Yale College. Both Show Dutch Influence.
By Courtesy of Mrs. William Channing Russell, Philadelphia.

When we come to the William and Mary and Queen Anne furniture the workmanship is conspicuously better. Indeed, the New England joiners, cabinet-makers and chair-builders had become so proficient in their craft that the product of their shops rivalled the output of British makers in staunchness and accuracy of contour.

In nearly all of this furniture of early New England make there is an exquisite simplicity combined with fascinating grace of line giving it a permanent artistic

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BLOCK FRONT MAHOGANY SECRETARY OR BUREAU BOOKCASE, AMERICAN, LATE EIGHTEENTH CENTURY
By Courtesy of Richard A. Canfield, Esq., New York City
PLATE XLIII

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value. The cabriole leg and cow, club, or hoof foot, characteristic of the Queen Anne period, were much favoured by New England cabinet-makers and their customers and continued to be made long after other mobiliary fashions had become well recognised. Indeed, it is no uncommon thing to find tables, lowboys, and highboys (Key XVIII, 8) with delicately proportioned cabriole legs of distinctly Queen Anne lines made well on towards the latter part of the eighteenth century.

This persistence of furniture types is very noticeable in other particulars as well and we discover it not only in New England but in other parts of the Colonies likewise. It is comparable to the conservatism that has perpetuated in America many old forms of speech, so that to-day really better and purer English is spoken in Philadelphia, Boston, Virginia, Maryland and parts of the Carolinas, Kentucky and Tennessee, than in London.

By the time that the Chippendale styles were established, so many New England families were in affluent circumstances that fairly elaborate pieces, as well as articles of plainer type, were found in large numbers. All of the Chippendale, Adam, Hepplewhite and Sheraton furniture of New England ownership or provenance comes well within the general types set forth in the foregoing chapters devoted to those mobiliary modes. One point must be especially noted, however, with reference to the material used, and this applies to all other American furniture also. During the troubles with the Mother Country a wood called *bilsted*[1]

[1] *Bilsted* or *Blisted* was a local name applied to the wood of the sweet gum or liquidambar tree.

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was very frequently used as a substitute for mahogany, against which there was a prejudice, inasmuch as it had to be imported from the British Colonies that remained loyal to the Crown. In appearance and general character it is very similar to mahogany, the distinguishing features being its slightly lighter colour and grain. When there was no mahogany in the cabinet-maker's stock of material on hand, and none elsewhere that he could readily come by, in those troublous times, he would fall back upon bilsted, and usually with such satisfactory results that it is now commonly mistaken for mahogany.

NEW YORK AND LONG ISLAND

In New York and Long Island we find mixed Dutch and English influences. The earliest furniture was purely Dutch in type and much of it was actually brought from Holland, as, for example, the gate table in the Manor House at Croton-on-Hudson and numerous other well-known pieces, along with a good deal that has never been written about.

A little after the middle of the seventeenth century, English furniture of Cromwellian pattern began to appear. Whether it was brought by its possessors from England or New England or whether it was made on the spot by local joiners it is now impossible to say. Some of the furniture, which shows a blending of English and Dutch characteristics—such as certain rush-bottomed locustwood or applewood chairs with English legs and unmistakably Dutch backs (Key XVIII, 2, Fig. 1)—was undoubtedly made by local artisans.

With the advent of William and Mary, and later, of Queen Anne fashions in furniture, no really new

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features were introduced, for bulb turnings (Key XVIII, 1), inverted cup turnings, cabriole legs and hoof feet (Key XIX, 5) were all there before, in the Dutch modes. Between the two types there were only such minor differences of contour as national preference might suggest.

The incoming of Chippendale and other subsequent furniture styles found New York thoroughly English in culture and tastes, and what was said of New England furniture of that date applies equally to the furniture of New York and Long Island.

PHILADELPHIA AND PENNSYLVANIA

Owing to Pennsylvania's late settlement by English Colonists (1682) the student of furniture history does not expect to discover many pieces of Jacobean date. Such few Jacobean articles as there are were brought thither among the household goods of early colonists.

William and Mary furniture is met with in far larger quantity. In some of the pieces known to have been brought from England we meet with marqueterie and inlay and other features that savour of the more elaborate work of the period. By far the greater number of William and Mary articles, however, are of plainer type and derive their charm from their graceful proportions and the beauty of the wood employed in their manufacture. It is more than likely that most of this simple William and Mary furniture (Key III, 3) was made in America, either in Philadelphia or in West Jersey, which, by reason of its earlier settlement, had had more opportunity to advance in the domestic arts and crafts. Many excellent pieces of this stamp came out of Jersey, as did originally many families

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afterwards prominent in Pennsylvania history. Much of it, also, still remains in its original state.

Another reason for the almost universal simplicity of this William and Mary furniture in Pennsylvania and West Jersey is that the majority of the people in those colonies at that time were plain Friends and were not disposed to look kindly upon any sort of elaboration. In point of date it should be observed that in Philadelphia and the vicinity William and Mary patterns continued (Key XVIII, 5) in use well into the forepart of the eighteenth century, for even at that early date the element of conservatism was dominant in the City of Penn.

Queen Anne fashions, notwithstanding the conservative fondness for William and Mary forms, rapidly made their way into favour and very early in the eighteenth century appeared the cabriole leg, hoof foot, ogeed apron (Key XIX, 5) and oftentimes burr walnut veneering on drawer fronts, the stiles and rails of the carcase being of plain wood.

The material used for nearly all of the William and Mary and Queen Anne pieces of native make—and most of them were the work of local joiners—was a singularly beautiful black walnut of deep rich colour that lent a rare distinction to any article for which it was employed. This particular variety of black walnut was found growing along the banks of the Schuylkill, and material of its peculiar richness seems never to have been found anywhere else. The supply was long ago exhausted, so that wood of this sort in any piece of furniture is almost sufficient to stamp its date and place of manufacture. Much of the late Queen Anne or early Georgian and a great deal of Chippendale furni-

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MAHOGANY SECRETARY OR BUREAU BOOKCASE, AMERICAN, LATE EIGHTEENTH CENTURY
By Courtesy of Richard A. Canfield, Esq., New York City
PLATE XLIV

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ture was made of this same walnut by Philadelphia cabinet-makers.

At the same time, while the walnut was enjoying such general favour, mahogany was steadily winning its way into popular esteem. Its employment in cabinet-work seems to have been earlier and was, perhaps, more general than in England. Certain it is that

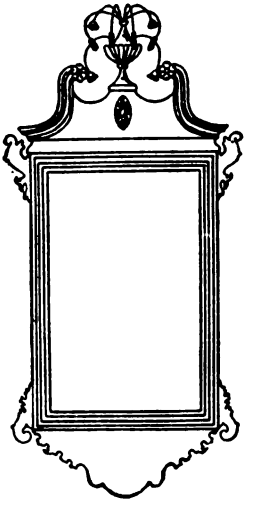


FIG. 2. American Mirror, of Late Eighteenth Century.
By Courtesy of Col. W. J. Youngs, Garden City, L. I.

some ten years before the date, 1720, somewhat arbitrarily assigned, for its use as a carcase, cabinet or chair wood in England, it was being used by Philadelphia joiners.

By the middle of the eighteenth century, and from thence onward, Philadelphia cabinet-makers ranked easily first of their craft in America and were quite the peers of their fellow artisans in London. Indeed one of the prominent Antique dealers and cabinet-makers

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informs us that the American work was generally the better in that the joiners were more liberal in the employment of mahogany, using heavier stock, and that the carcase work was therefore stronger and was better put together. Furniture of the best Chippendale pattern was manufactured in considerable quantity. Some of it was as elaborately carved (Key XVIII, 6 and 7) and ornamented as the generality of that made in England and some of it was plain, but in every case the lines were excellent.

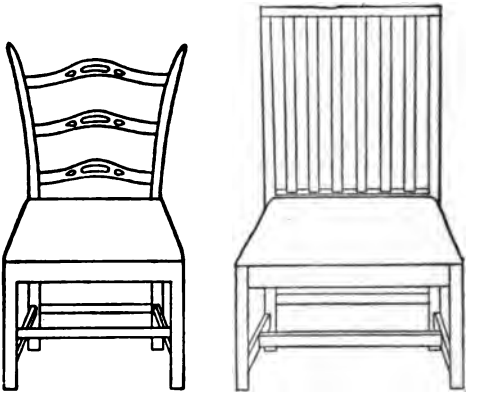


FIG. 3. American Ladder-Back Chair. By Courtesy of Mrs. William Channing Russell, Philadelphia. American "Carpenter's Sheraton" Chair. By Courtesy of Augustus Van Cortlandt, Jr., Sharon, Conn.

Whether the block front (Key XIX, 4; Plate XLIII, p. 304), to the possible American origin of which attention has already been directed in the Chippendale chapter, and which became so popular for secretaries (Plate XLIII, p. 304), highboys, chests of drawers (Key XIX, 4) and lowboys, was first made in Philadelphia or in New England it is impossible to say. We know, however, that it was a popular form with Philadelphia craftsmen.

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One peculiarity of American-made chairs, particularly chairs of the Chippendale style, is that the seat rail is mortised and tenoned all the way *through* the back posts and not merely *into* them, so that a small portion of the end of the seat rail is visible in the rear surface of the back post.

The more elaborate Adam, Hepplewhite and Sheraton painted pieces were not made in America, but the mahogany furniture in the styles of these designers and the furniture embellished with inlay (Plate XXXV, p. 254), veneer and marqueterie was successfully executed in the metropolis on the Delaware, and nothing can exceed the grace and structural excellence of Philadelphia-made articles of Hepplewhite and Sheraton (Key XIX, 6) pattern. Curly maple often took the place of satinwood.

VIRGINIA, MARYLAND AND THE CAROLINAS

If one were to search the Southern States over, it is more than probable that he would be rewarded by finding scarcely one piece of furniture of Jacobean date. That the early Virginians had Jacobean furniture, particularly state bedsteads, by which they set great store, we know from numerous old inventories of household goods. Likewise, a search for pieces of William and Mary date would prove almost as fruitless in results. A search for Queen Anne and early Georgian furniture would be somewhat more successful, but the results would probably not be commensurate with the expectations based on a knowledge of the culture and wealth existing in the Southern Colonies in the early eighteenth century. The explanation of this dearth of early pieces is to be found in the fact

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that when better furniture and furniture that was more in accord with prevailing styles was acquired, the earlier pieces were discarded and given to dependents and, we fear, sometimes broken up for kindling. The wealth of the South was to blame for this deplorable vandalism, as we must consider it. There was no need for preserving the furniture, something more to the taste of the possessors had taken its place, so why keep it to clutter and cumber the attic or store-room? The early New Englander, with proverbial thrift, and dislike of wasting anything that might be turned to good account, saved all his old furniture and found some use for it, while the Virginian in the abundance of his prosperity parted with it without one qualm of regret.

Owing to the fact that nearly all the furniture of the South was either imported from England or made by the most modish cabinet-makers in Philadelphia, who closely followed English traditions, little or no furniture of purely local character was developed.

WOODEN FURNITURE

Under this general heading must be included the plainer cottage, farmhouse or kitchen furniture that was to be found everywhere through the American Colonies. In New England we find a perpetuation of the banister-back chair and find it in far greater numbers than in England. The type seems to have thrived on American soil. It is not improbable that the banister-back chair of the latter part of the seventeenth century was first made a substitute for the more elegant and expensive caned-back.

In Pennsylvania, New Jersey, and New York the slat-backed chair (Key XVIII, 1; Fig. 4) with turned

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EIGHTEENTH CENTURY AMERICAN MIRRORS
By Courtesy of Miss Mary H. Northend, Salem, Mass.
PLATE XLV

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stretchers and sometimes turned legs enjoyed particular favour. The chair shown in one of the illustrations is supposed to have belonged to William Penn (Fig. 4) and is now preserved in the collection of the Pennsylvania Historical Society. It is quite certain that from the beginning of the eighteenth century onward this type of chair, arm (Fig. 4) or side (Key XVIII, 1) was in common use in the vast majority of houses. It was

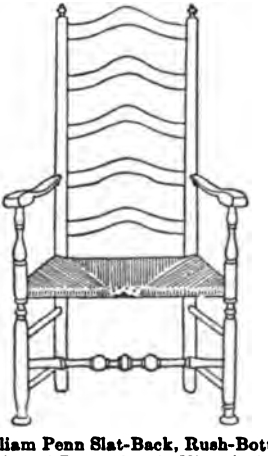


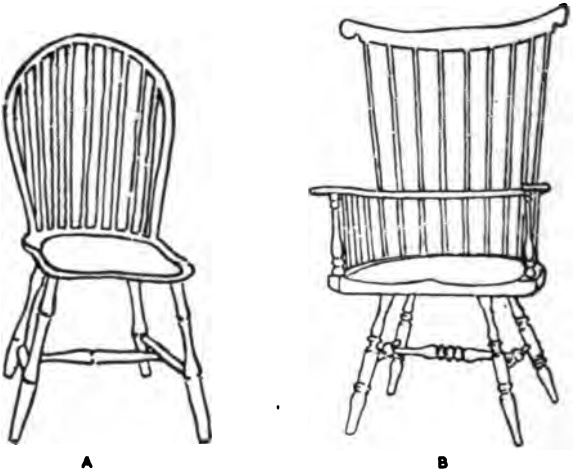
Fig. 4. William Penn Slat-Back, Rush-Bottom Chair.
In Collection of Pennsylvania Historical Society.

found even in the houses of the wealthy, and the more elegant furniture was reserved for the best rooms. The favourite form of turning was vase and ball (Key XVIII, 1; Fig. 4) and stretchers, legs, arm supports and the finials of back uprights were so adorned. The cross-slats of the back were plain and usually slightly bowed (Key XVIII, 1; Fig. 4) or arched on the top. This type flourished in New England as well as elsewhere.

Still another type of chair that received a special

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development all over America was the Windsor chair (Key XVIII, 3; Fig. 5) and many graceful varieties and shapes were evolved, including the bamboo turnings that came into vogue about the end of the seventeenth century. Windsor chairs of both the fan- or comb-backed (Key XVIII, 3; Fig. 5, *B*) and hooped-back (Fig. 5, *A*) type were in particular favour. An-



A B

Fig. 5. *A*, Fan-back Windsor Chair; *B*, Comb-back Windsor Chair.

other type of plain wooden chair had a broad top rail which was tenoned into the uprights, and there were four or five spindles with widened panels in the back. Its first inspiration seems to have come from Holland. The settees of both this type and of Windsor affinities were often very graceful in shape and were of purely American development.

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MAHOGANY CARD TABLE, DISHED CORNERS, MONEY WELLS, ROUND PROJECTING CORNERS

Formerly the Property of the Honourable Jasper Yeates, Justice of the Supreme Court of Pennsylvania

By Courtesy of Jasper Yeates Brinton, Esq., Philadelphia



WALNUT WILLIAM AND MARY TABLE OF PHILADELPHIA MAKE. TRUMPET TURNED LEGS, BUN FEET

By Courtesy of Mr. James Curran, Philadelphia

PLATE XLVI

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CHAPTER XV

PAINTED FURNITURE

WE are deplorably timid, in our day, about the use of vigorous colour. So timid are we, indeed, and to such length do we carry our dread of committing some chromatic solecism that few of us attribute to colour, attained either by paint or through some other medium, its due importance as a valuable decorative resource for furniture, nor do we realise to what an extent it has been employed in this respect by preceding generations.

Even the most advanced modernists, while venturing many daring things in the field of colour combination, things that cause conservative-minded folk to stand aghast and gasp in sheer amazement, have essayed most of their flights and experiments with fabrics, mural decorations or furniture forms and have been extremely moderate, as a rule, in applying coloured decoration to the carcases or frames of cabinet-work or chairs.

The chapter on painted furniture has been included in the scheme of this volume for several reasons. In the first place, we are in danger of overlooking its significance in the past. In the second place, it has not been possible to treat it so fully as might be desired where it has been alluded to in previous chapters. Lastly, notwithstanding our reticence in colour, there are unmistakable evidences of a renewal of interest in the sundry sorts of furniture painting formerly prac-

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tised, and the discriminating student of mobiliary art and history will more and more require a guide for this decorative phase.

The possibilities in the realm of colour decoration are almost without number. By its use we may achieve the highest refinement or sink to the lowest depths of crudity. The history of furniture can furnish examples of both extremes. A little colour may be made to serve as a foil to emphasise the effect of carving or some other form of ornamentation or, again, it may itself afford the chief claim to consideration as a decorative factor.

From the cradle to the grave we are surrounded by colour. We could not escape from it if we would and few of us would wish to if we could. Colour and colour combination have always been of paramount importance and the way we deal with them determines whether or not we possess that much-coveted and oft disputed quality—good taste. We may choose to surround ourselves with a late Whistlerian atmosphere of drab and sepia or we may be like the eccentric old gentleman who, in flat defiance of all accepted conventions of male attire, designed himself an eiderdown padded greatcoat of cerise samite quilted with bottle green; do what we may, we cannot escape from the colour problem. Colour and life are inseparable. One of the chief agents in conferring individuality, whether in furniture or in anything else, is the element of colour and the manner of its application. It behooves us, therefore, to view all painted or coloured furniture decoration with a discriminating eye so that we may rightly value the several kinds that have been practised from time to time.

Inasmuch, then, as colour fills so momentous a place

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in our lives, it is surely logical for us to wish to employ its varied hues to brighten the furniture that surrounds us, and this method of colour expression has always been recognised as legitimate. The tradition and decoration of painted furniture continued without break from a very early period down to the time when they were obscured and almost effaced during the dreadful mid-Victorian epoch, the trammels of whose deadly blighting influence and narrow, uninspired conventionalism we have not yet wholly shaken off. Our timidity of appreciation is evidence enough of this lingering constraint. Fortunately, however, we have well-nigh reached a normal condition again, and one of the surest signs of that normality is the renewed and widespread interest in colour in all our environment.

Since colour and its application are matters of so vastly important and universal consideration, we can readily understand how men came to embellish the furniture in their houses with designs and colours pleasing to the eye. Especially was this the case where the furniture—chest, cupboard or what you will—was severely simple in form and line and suggested the need of something to relieve its austerity of aspect. In the Middle Ages, however, at which period we begin to hear of painted furniture in Europe, such was the passion for gorgeous colour that even ornately carved chests or armoires were heavily overlaid with gilding and rich diaperwork picked out in scarlet and blue, chocolate and green, or bright with heraldic devices blazoned in all their proper tinctures.

If you would have a lively picture of a baronial hall or my lady's bower with its varied garniture, read the pages of Christine de Pisan or look at some monkish

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illumination. From those englamoured days, when primal traits of character and primary colours held the field together, to the second half of the eighteenth century, when Adam, Hepplewhite and Sheraton gave fresh impetus to the vogue for painted furniture, an impetus perceptibly felt on our side of the Atlantic, there has scarcely ever been a time—excepting the barren years of the nineteenth century—when the aid of pigment has not been employed to supplement the craft of the cabinet-maker or, perhaps, the simpler handiwork of the carpenter.

From the eleventh century onward to the Renaissance a popular vigorous sense of colour ensured the use of painted decoration in every place where it might by any possibility be introduced. In architecture we find the adornment of colour resorted to at every turn. From the missal on the altar or the robes of the clergy to the stones of the walls or the beams and timbers of the roof, colour blazed forth everywhere. Though dimmed by the dust of centuries, we can still discern the crimson and gold that once made the richly-carved string courses of St. Ouen's clerestory to glow vividly. In many English cathedrals and parish churches the removal of washes or plaster, put on by Puritan vandals, has disclosed a wealth of bright-hued diaperwork on the stones of inner walls, while many of the beautiful painted roofs have never been touched save by the brush of time. Ecclesiastical examples are cited because nearly all the enduring or important architecture was ecclesiastical in general character.

Furniture, in the early days, took its tone entirely from contemporary architecture. Until the time of the Renaissance there was very little furniture of impor-

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tance that was not distinctly architectural in feeling, and much of it was actually built in place, so that it is difficult to say whether it is to be reckoned as part of the furnishing of an apartment or as an architectural adjunct. In this furniture we find the same principles and lines of structure and the same *motifs* of decoration as in the architecture, and it was therefore the most natural thing in the world to add all the embellishment of colour for which there was such abundant architectural precedent.

With the Renaissance, regard for form became supreme and the taste for varied and vivid colour fell into abeyance among those that attended the behests of fashion—and be it remembered that the mutability of fashion is nearly as apparent in matters of furniture as in types of wearing apparel. However, notwithstanding the defection of the devotees of ruling styles, the fondness for painted ornamentation lived on in many quarters, ready to flourish forth sturdily again at the least encouragement. Especially among the Dutch and Bavarian peasantry (see Frontispiece) was the tradition of furniture painting kept alive, and, though both style and execution are at times extremely crude, we find virile spontaneity and originality of conception to claim our respectful attention if not always our admiration.

With a persistence of mediæval traditions into Tudor times, we find some of the old cupboards vividly painted vermilion and green. Panels of chests were embellished with polychrome treatment and the lids of ecclesiastical chests or coffers were often adorned with paintings of scriptural subjects. Heraldic devices lent themselves too well to such chromatic treatment to be

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overlooked. When the application of pigment was not resorted to, excellent colour effects were often achieved by employing a variety of different-hued woods.

This volume, however, does not concern itself with furniture prior to the Jacobean period, and the preceding paragraphs will serve sufficiently to indicate the general development of tendencies up to that time.

In the Jacobean period proper, that is to say, from the accession of James I to the setting up of the Commonwealth, the effect of carved ornament was frequently enhanced by the addition of colour. Some of the carved oak overmantels were given a rich polychrome treatment and the heraldic devices carved on bedheads, the coffered panelling of testers and the panels of chests, were similarly enlivened. Marqueterie also was employed to gain variety of colour.

The Cromwellian period was distinguished by severity of form and lack of colour, so that painted decoration was not popular during that sorry time.

With the Carolean period, and the cheerful interest then manifested in all the pleasant things of life, we naturally expect to find a revival of interest in colour and are not disappointed. Marqueterie was becoming increasingly popular, while the admiration for lacquer became a positive passion. A free use of gilt and gorgeous fabrics likewise ministered to the national colour sense.

When William and Mary came to the throne, the fondness for lacquer (Plate XLVII, p. 324) continued unabated. Marqueterie and inlay, too, played no small part in the cabinet-maker's art, while many articles of furniture, especially chairs, stools and settees, were partially or wholly painted and parcel gilt. This fash-

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ion of painted and parcel gilt furniture continued during the reign of Queen Anne as did also the predilection for brilliant-coloured lacquer (Plate XLVII, p. 324). Some of the settees and chair frames of this epoch, embracing the last years of William and Mary and the early years of Anne, are wholly covered with agreeable dull blues, reds, greens, and other colours relieved by gilding. In Queen Anne's time, too, the love of colour and sumptuous appointments also often led people to have the woodwork of their bedsteads wholly covered with bright-hued fabrics, which were pasted or glued on, so that all the refinement of shape and line in panelling and moulding might be plainly visible beneath the "strained" texture.

Paint and gilt as well as lacquer continued more or less in use on furniture during the first half of the eighteenth century, but when the influence of Thomas Chippendale became dominant these modes of decoration greatly abated, for Chippendale was before all else a carver and relied wholly on carving for the embellishment of his work. It was not until the styles introduced by the Brothers Adam supplanted Chippendale's modes that painted furniture again came into high favour.

In the meanwhile, however, while the habit of painting furniture was somewhat falling into abeyance in England during the second quarter of the eighteenth century, the vogue for coloured furniture was rapidly increasing in France under the influence of one Martin, a coach painter of the early part of the century, whose business theretofore had been to decorate coach doors with heraldic blazonings and flower borders. His varnish was a fine transparent lac-polish susceptible of taking on a beautiful surface. The work associated

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with his name is usually found on furniture such as tables or bookcases, as well as on small articles like needle-cases and snuff-boxes. Though his lacquer formula is said to have died with him, his imitators and pupils painted and enamelled furniture of various kinds after his manner. Sometimes in the vernis-Martin work the excellent solid colour—frequently a beautiful green—of the table or cabinet or chair is unbroken by any ornamentation save the gold mountings.

The Brothers Adam allowed themselves great latitude in having their furniture painted in colours. When the piece was to be wholly coloured it was usual to select some neutral hue such as white, slate, grey or dull green, pick out the less important features of the design in lines of colour, "very much as a carriage builder is wont to relieve his wheels," and then garnish the main portion of the design by such painted details as the decorator saw fit (Plate XXII, p. 190). Classic medallions and plaques, wreaths, festoons and urns were the subjects generally employed for embellishment. Very often only portions of the furniture were painted, leaving the natural wood exposed to view for the most part. This was particularly the case where satinwood was used, which was beautiful in itself and at the same time afforded an unusually delicate background for painted decoration. Many of the plaques, cameos and panels of this painted and satinwood furniture were executed by such artists as Angelica Kauffmann (Plate XXII, p. 190) and Cipriani and are exquisite in colour and finish.

Both Hepplewhite (Key XI, 5; XII, 2) and Sheraton followed the lead of the Adams in designing and advocating painted furniture at the same time they were

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putting forth their best productions in mahogany and inlaid woods. The classic influence of the middle of the eighteenth century brought in a taste for paler and more subdued colouring. Then, too, the colour was often concentrated in one or two places, as was mostly the case where medallions and plaques were employed. Nevertheless, a considerable quantity of furniture continued to be wholly painted till the end of the century and, in the days of his decadence, Sheraton sometimes sacrificed form, and depended on paint to make up for the deficiencies of shape and proportion.

During the Empire period a good deal of furniture was painted in both England and America. Usually dull tones were selected as body colours and then a more or less elaborate ornamentation of gilding was added and sometimes other colours besides were included in the scheme of embellishment.

Following the prevalence of the Empire style we see the advent of the Biedermeyer type of painted decoration (Fig. 1). Chairs, sofas, tables and other objects were adorned with dainty devices in which floral wreaths, festoons and drops, oval medallions and, above all, silhouette forms of figures, birds, animals and flowers played an important part. In Germany, where the style particularly flourished, the painted decorations appeared on satinwood, maple and the like or on wood that had been painted a ground colour. In America, where the style enjoyed considerable vogue, it was more usual to apply the devices on chairs, settees or tables that had previously been painted black, grey, green, blue, canary yellow or some other bright colour. Both the chairs shown in Fig. 2 well exemplify the style.

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One more sort of painted furniture, and in some respects the most interesting because the most spontaneous, remains to be considered. It is the painted furniture of the "Pennsylvania Dutch," and the decorative traditions which it has perpetuated were brought from the German principalities by the immigrants who came thence and settled in Bucks, Berks, Lehigh, Lancaster, Montgomery and parts of other counties in

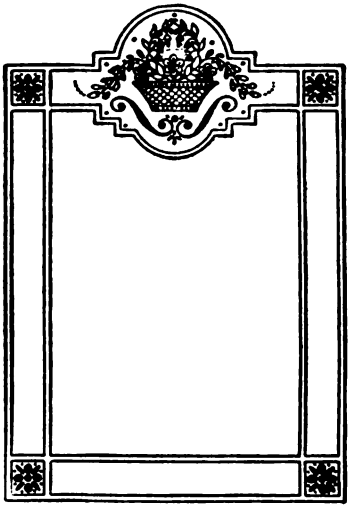


Fig. 1. Birch Mirror Frame with Biedermeyer Design in Black.

Pennsylvania during the latter part of the seventeenth and the first half of the eighteenth centuries. It is, of course, peasant furniture and not to be ranked with the sorts considered earlier in the chapter but it is highly decorative in character and rich in the charm of naïveté (Plate XLVII, p. 324; Frontispiece).

The pieces of furniture which the Pennsylvania Germans adorned with painted devices were usually

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WILLIAM AND MARY SILVER AND BROWN LACQUER DOUBLE-HOOD CABINET

By Courtesy of Messrs. Gill & Reigate, Oxford Street, London



PAINTED "PENNSYLVANIA DUTCH" DOWER CHEST

By Courtesy of Pennsylvania Historical Society, Philadelphia

PLATE XLVII

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chests (Plate XLVII, p. 324) and small boxes given to the bride by the bridegroom on the occasion of their marriage. A comparison of these painted chests and boxes with those executed by the peasants of Germany, and particularly of Bavaria (see Frontispiece), will show much in common. Although the colouring of Pennsylvania Dutch chests is sometimes more subdued than that of similar pieces found in Germany, there is a remarkable correspondence in the decorative *motifs* employed—stiff, conventional flowers and fruits, birds, and decorative bands. The favourite flower *motif* in chest painting of the Pennsylvania Dutch was the tulip (Plate XLVII, p. 324). Next in popularity came the fuchsia and pink. Though these predominated, other flowers and fruits also were used. The favourite bird was the dove, although pelicans and other species are to be discovered. Texts and dates (Frontispiece; Plate XLVII, p. 324) and initials (Frontispiece; Plate XLVII, p. 324) also frequently occur. This style of furniture decoration has recently been winning a degree of popular appreciation and decorators are producing all manner of articles on which the traditional German colour schemes and designs or modifications of them are employed.

For the sake of greater clearness the following sections are devoted to the individual peculiarities of the painted furniture of the periods just alluded to.

JACOBEAN

The painting of this period was almost invariably employed on carved surfaces. Where such features as overmantels were coloured the figures, human, animal or mythological, were painted with distemper colours

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of vigorous hues and the adornment of gilding was often lavishly added. The same methods were applied to blazoning heraldic devices and in all cases the colours were strong, simple and few in number. We should not be far wrong in saying that the palette was confined to the heraldic tinctures.

WILLIAM AND MARY AND QUEEN ANNE

The painted furniture of both these periods was practically the same. Dull colours, chiefly blues, greens and reds, were applied, occasionally to walnut and oak but more usually to some of the baser woods. The hues were chosen to harmonise with the upholstery stuffs used on the articles. Chairs, settees and stools were the pieces usually so decorated. Oil colours were used and have remained much fresher than the distemper colours of the Jacobean period. A goodly quantity of heavy gilding was generally lavished as a relief on the painted articles. Lacquered furniture (treated in the earlier chapters) was so popular and ministered so amply to the love of colour that too much emphasis cannot be laid on its importance when speaking of chromatic resources. In this connexion it should be remembered that apple green, red, scarlet, blue, yellow, silver and brown were extensively used as grounds, as well as the standard black, and contributed greatly to the colourful resources of the period (Plate XLVII, p. 324).

CHIPPENDALE PERIOD

There was so little painted furniture during the Chippendale period that it is almost useless to make a special heading for it. While Chippendale occasionally used gilding to embellish parts of his finer carved

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furniture, the only instances in which he used paint were commissions that he was executing for the order of some other designer in a purely commercial way.

THE BROTHERS ADAM

In strong contrast to the tenor of Chippendale designs we find the Brothers Adam lavishly employing paint for the embellishment of the furniture called by their name. To them England owes its most brilliant period of furniture painting. It will be remembered that Angelica Kauffmann, Pergolesi, and Cipriani lavished their most elaborate efforts in the painting of panels and arabesques on the beautiful pieces designed for the handsome drawing-rooms of the latter part of the eighteenth century (Plate XXII, p. 190).

HEPPLEWHITE AND SHERATON

Both Hepplewhite and Sheraton, following the lead of the Brothers Adam, made free use of painting as a valuable means of furniture adornment. In this connexion the preference of Hepplewhite for painting over inlay and the preference of Sheraton for inlay rather than painting will be remembered. In addition to the finer work of Kauffmann, Cipriani, Pergolesi and others, attention should be directed to the Japanned or painted furniture which was further adorned by gilding. This furniture was employed extensively in the designs of both Hepplewhite and Sheraton, tables, chairs and other pieces being painted in whites, greens or greys, relieved by linings in another colour and shade or gilding. Attention must also be directed to the bamboo turned furniture designed by Sheraton which was Japanned and then gilt with small so-called Chinese patterns.

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THE EMPIRE PERIOD

In the Empire period we frequently find, in France, England and America that paint was used as an auxiliary to the cabinet-maker's art. Chairs and tables were painted and then gilt ornament applied. The most usual form in which painted furniture at this period occurs is to be found in chairs and couches, especially of the caned variety. The top rails and cross rails of



FIG. 2. Painted Chairs of Late Eighteenth Century.

the back were not infrequently painted in colours and gilt on another ground colour with designs of musical instruments or some pseudo-classic *motif*. The caned couches were painted in greys and greens and light browns and then lined in black or gold and adorned with classic designs in gold. Sometimes the gold ornamentation was so lavish it is hard to distinguish the ground colour upon which it was applied.

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AMERICAN PAINTED FURNITURE

The first examples of American furniture painting are to be found in New England, where chests, hutches, and small boxes were often adorned with simple floriated or foliated designs applied either on a background of colour or upon the natural wood. Sometimes merely scrolls and waving lines were used. Painting of this sort usually dates from the seventeenth century. A simpler type of decorative painting was applied to the plain wooden chairs and settees of farmhouses and merely involved lining the turnings of legs, stretchers and back spindles with some contrasting colour to the ground work of the rest of the piece. Black lining on green, red and yellow was the usual rule.

Towards the end of the eighteenth century and in the first part of the nineteenth, the wide top rails (Fig. 2) and vertical slats of chair and settee backs were frequently adorned with stiff, conventional designs or flowers in baskets. Sometimes these were painted in black from a stencil pattern and sometimes in colours with a touch of gilding.

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CHAPTER XVI

ADVICE TO BUYERS AND COLLECTORS

THE advice given in the following paragraphs falls naturally into two divisions—advice to buyers and collectors of antiques, and advice to the purchasers of reproductions. In either case, however, the selection of the object to be acquired ought assuredly to be based on certain fundamental considerations that are practically the same for both antiques and reproductions.

First of all, the piece under discussion, whatever it may be, should have the merit of utility. It might be added, however, that ingenuity can adapt many old articles to legitimate new uses. It is unwise to cumber one's house with objects that can never be of any practical service and must be regarded merely in the light of curios. Such injudicious buying makes one's abode a museum and not a home. In the next place, it is of vital importance that the piece purchased possess some intrinsic grace and beauty to recommend it. Not all of our furniture by any means is endowed with this alluring charm, while a great deal of the so-called reproduced work is uncompromisingly hideous.

It is easy, therefore, to see the justification for the last given bit of advice. By way of example, some of the chairs produced by the lesser Georgian makers, or perhaps by country joiners, are positively graceless and clumsy, and it would be foolish to acquire such objects. They had better be consigned to oblivion, and the sooner the better, despite whatever claim of an-

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tiquity they may have. To cherish them is simply to encourage a false taste for something that is artistically bad. In cases of this sort the general design, or perhaps, under the circumstances, we had better say "scheme," may be the same as one sometimes used most successfully by Chippendale, but the proportions are faulty and ungainly, without balance and weak both structurally and from considerations of design. These misshapen objects are snares for the unwary enthusiast who, blinded by veneration for mere antiquity—a thing that ought to be guarded against—may lack the saving qualities of discrimination and artistic judgment. The purchaser of antiques cannot be too critical and wary and a goodly degree of skepticism is to be reckoned a valuable asset, for it will often prevent rash purchases that would surely cause regret afterward.

The last of the fundamental considerations to keep well in mind, when buying furniture, either old or reproduced, is its fitness for the position it must occupy and its congruity with its future surroundings. The best effect of a great deal of good furniture is destroyed because it is inherently unfit for the place in which it has been put or the place is unfit for it. Before buying a piece of antique furniture, stop and deliberate maturely, and then deliberate some more. When the collecting fever once gets into the blood it is the hardest thing in the world to resist the appeal made by whatever may be the particular object of admiration at the moment. Question yourself sharply to find out whether you really wish it as much as you think you do and whether you would not be just as well off without it. If possible, go away and let a day or two elapse and then go and look at it again. At all events,

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do nothing hastily. If you once recklessly give way to the collector's acquisitive impulse, your house will soon be as crowded as a junk shop and all the delightful elegance that comes from a seemly complement of appropriate old furniture, well kept and properly used, will be lost. A very good and dependable criterion to apply in making the ultimate decision whether to purchase or not is the possibility or desirability of putting the piece in question to some definite use or of making it fulfil some specific purpose in the decorative treatment of your house.

In all intelligent purchases of antique furniture, a buyer possessed of the requisite knowledge will do well to observe certain principles of buying. In the first place, he will exercise the keenest scrutiny of every detail and mentally compare the piece with other pieces of similar style and period that he may have met with previously. It is absolutely essential to have the powers of observation and comparison trained to a high degree of efficiency. Of course it ought to go without saying that a careful study of the subject will have preceded the making of purchases. How best to pursue that study and acquire a thorough acquaintance with characteristic detail and contour, in short, how to become capable of forming an expert and authoritative judgment, will presently appear.

In the meantime it will be advisable to state why one must survey every antique offered for purchase with such lynx-eyed scrutiny. The wiles of the antique faker are so many and his skill so great, that even dealers are occasionally deceived. It is plainly necessary, therefore, to subject every object to a searching examination and in this examination the chiefest and

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most reliable aids will be a knowledge of furniture history (with special reference to contour and detail), common-sense and sharp eyes. People *can* and *should* acquire the habit of close observation, which is invaluable in a thousand and one ways, but especially in antique buying. It simply means using your eyes to their full powers, realising what you see and putting two and two together.

Close examination and comparison, along with a fair idea of mobiliary history and development, are the bases of thorough critical and authoritative knowledge that will stand the possessor in good stead when called upon to make a judgment. Besides reading and examining what you chance to meet, go, if possible, to museums and study such furniture details as decorative types and processes, contour, character of carving or inlay, methods of structure and joinery, the colour of woods and the kinds of finish. In other words, lose no opportunity to cultivate and strengthen a critical habit. It is only at the price of such mental and optical exercise that we shall ever attain an accurate and trustworthy acquaintance with the subject involved that will make our opinion worth considering. The recompense for this exertion will come in the many lines of fascinating and absorbing interest it will open up.

In judging the genuineness of old furniture, "patina" or surface is one of the most reliable guides, since age alone can impart the true colour and mellowness of surface. It is exactly comparable to the surface of an old painting. This mellowness of surface and softness of colour cannot be accurately described in words. The knowledge of them must come from the close and frequent study of genuine pieces, but once

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grasped, it can never be forgotten. Lastly, it is supposed that one will use common sense in judging furniture, as, for instance, in remembering always that artificial worm holes in wood, made by bird-shot, go straight in and have no turnings inside as have the worm-bored cavities.[1]

Quite apart from the methods of examining and judging old furniture and the chief points to keep in mind while so doing, we must consider the matters of hunting ground and price. The true antique hunter with a passion for "snooping around" will be "instant in season and out of season" on the trail of old furniture, poking into all sorts of possible and likely and impossible and unlikely places. We might add that the "finds," the rewards of this search, are usually met with in the impossible and unlikely places. These "unlikely places" are junk shops in small country towns, old farm houses and various other odd spots, such as smithies and mills that no one but a collector would ever think of looking into. But even there traps for the unwary are laid by the guileful faker, or else loutish half knowledge combined with a falsely exalted notion of values often blocks the way to a purchase at fair price.

The writers know of one instance in which a country junk dealer, of limited mental capacity and outlook, obstinately held a secretary at four times its highest possible value and refused to sell unless he got his figure. He is probably still holding it unless he has chanced to find a purchaser as big a fool as himself. What he knew was that the secretary was old and that people were paying high prices for old furniture.

[1] And now come worm holes bored by augers with lead shanks that bend!

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What he did *not* know, and could not be made to realise, was that the secretary, evidently made by an ignorant country carpenter, was inherently bad and clumsy in line, could never be anything but a brute and a lourdan in the furniture world and that its only merit lay in several pieces of good timber in its sides, which could not have redeemed its boorish ugliness of form, or made it an object of value, had it been as old as Methuselah.

Then, again, you may find that the tricky antique faker has set a bait in some remote farmhouse in the form of a specious reproduction, covered with ready-made marks of wear and tear, which he has subsidised the farmer's family, by a prospective "rake-off," to claim as an "old family piece" and sell to an inexperienced furniture enthusiast. The antique collector, therefore, must needs be eternally on the watch and keep his weather eye open, even when browsing about in the most apparently unsophisticated regions. There is, nevertheless, a stimulating pleasure and the glamour of adventure in doing this.

Of course, if one expects to pay higher prices, or to find exactly such and such a piece, there are reliable antique dealers in all large cities who can generally supply what is desired and whose word can be trusted. To be sure, one must count on paying a higher figure for this shift of responsibility. Besides antique dealers as a source of acquisition, there are the sales which take place from time to time. On such occasions, all manner of things are put up at auction, but oftentimes one finds there the gatherings made by small itinerant dealers, who go over unfrequented districts with fine-tooth-comb methods and not seldom bring in treasures as a result of their quest.

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Even though not intending to buy, it is always helpful to attend these sales and watch the prices the different objects fetch. It will assist in giving you a broad and accurate idea of values for guidance when you may be a purchaser yourself. After having carefully scrutinised the goods to be offered at a sale and selected any article you may wish to have, it is usually advisable, unless you are an experienced auction bidder, to have some dealer whom you can rely upon do the bidding for you. It will prevent having the price unduly raised upon you by tricksters.

It is worth remembering that a collection of well chosen antiques is an excellent investment. You have, in the first place, the pleasure of collecting them and the satisfaction and enjoyment of their possession and, in the second, the assurance that they are constantly increasing in market value and if sold wisely will realise a great gain over the purchase price. Of course, when the commercial value is a strong consideration as well as the decorative merit, it is necessary to buy things that are in good condition or can be readily restored to good condition without resorting to extensive repairs.

This brings us to another point—the possibilities in mutilated or dilapidated pieces. Oftentimes one will find a bit of furniture whose foundation is excellent but on which the vicissitudes of years in the hands of ignorant or careless owners have wrought sad havoc. It may be battered and somewhat broken or it may have been altered and "improved" or modernised. For instance, in one case an exceedingly good chest of drawers had been despoiled of its original mounts, part of its cornice mouldings and its feet, for which latter very

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stupid and ugly feet had been substituted by a local carpenter. The body, however, was in good condition and the wood of excellent quality. It was a matter of small expense and but little trouble to restore this chest to its pristine state and the result fully justified the effort made. The same sort of thing can be done in thousands of cases, so always keep your eye open for possibilities and do not be discouraged by a dilapidated appearance, for a little intelligent restoration will work wonders.

We next come to the consideration of reproductions. Now there is no fundamentally valid objection to reproductions merely on the ground that they *are* reproductions. The cause for objection, and very serious objection, too, appears when they are specious *imitations,* made on purpose to deceive, and not honest and straightforward *reproductions;* when their makers pretend they are *not* reproductions but are truly antiques or else when they are poor and inaccurate and are unfaithful and libellous to the patterns from which they are professedly copied.

It is manifestly impossible for everyone with a taste for and a desire to possess good furniture in the period styles to acquire genuine antiques. The number of them is not sufficient for the demand, not even though they were as plentiful as the seemingly inexhaustible supply popularly supposed to have been brought over in the good ship "Mayflower"; and if, by some chance, they *were,* the price would doubtless be prohibitive. But there is no limit to the potential supply of worthy replicas and anyone may acquire good and accurate copies of old work and justly take a pride therein. So then, since there is plainly not enough old furniture to go around among all its admirers, we may as well frankly

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recognise both the necessity and propriety of reproductions. Indeed, as we shall see a little further on, the decorative bent of our day actually demands good reproductions.

Considered from the buyer's point of view, a sharp distinction must be carefully drawn between honest *reproductions* and dishonest, meretricious *imitations*. Skilful and conscientious cabinet-makers *can* satisfactorily reproduce old pieces, and this duplication of good models is a commendable practice. On the other hand, nothing deserves more unqualified censure than the practice of manufacturing spurious antiques. To be sure, if anyone is silly and gullible enough to enjoy being duped into buying freshly made antiques, full of worm holes made with bird-shot or battered to order with hammers and chisels, no very great harm is done except to the purchaser. But the mischief comes in when these wretched deceptions have neither the lines nor the proportions of the originals under whose names and presumptive forms they masquerade. Apart from the detestable sham and dishonesty of the whole thing, they do an incalculable amount of harm in perverting the notions and warping the taste of persons whose knowledge of antiques is not sufficient to enable them to discriminate between good and bad, true and false.

We just now said that the decorative bent of our day demands good reproductions. This is true because there are no worthy new styles that can at all fill their place. History shows that few or no furniture styles, really worth while, have ever been deliberately and intentionally *invented*. They have been either the result of accident or—and this much more generally—the product of gradual development and modification ac-

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cording to new needs. Changes have come by process of evolution, crystallising into the several forms distinctive of the several periods, and there has ever been an ancestral background.

Even the Empire style, which may reasonably be regarded as a style made to order—and a bad enough botch it was—had classic prototypes whose details, though accurately copied, were clumsily combined and not conformed to the spirit of the originals. Some depressing new styles have, indeed, been concocted from time to time, as the result of conscious effort, but they are stilted and affected and are evidently the product of a tenuous invention painfully striving for something it could not attain. There was, for instance, the Eastlake mode of Victorian days; there were the various manifestations of the "art nouveau," with its grotesque and tortured forms; nearer our own day there is the Mission style, and several others might be added—all of them so awkward, self-conscious and so evidently betokening origin from a diseased and woefully jejune imagination that we naturally feel disposed to mistrust the latest phase of style creation evidenced in the tendencies of the Vienna school.

The element of utility always rises in the background of the artistically good, and furniture development, where most successful, has followed an eclectic process that reflects, more or less faithfully, the growth of new needs according to the prevalence of new social manners and customs. It is a natural process to which we may not do violence with impunity. It is obviously best, therefore, to hold fast to the accepted period styles, which have both grace and vigour, until something preferable is devised to take their place, a thing

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which, judging from present indications, seems extremely unlikely to occur in the near future.

The necessity, then, for reproductions being plainly seen, the question arises: "How, or on what basis and principles, are we to choose reproductions that shall fill all requirements in point of accuracy and general acceptability?" To begin with, one must insist on absolute accuracy and truthfulness to originals and shun all presumptuous changes and "improvements," made by the modern artisan, who is too often prone to take unwarrantable liberties with the model from which he is working. This all important quality of accuracy may be said to consist in a most punctilious regard for correct proportion and an equally punctilious regard for correct detail.

The knowledge of and ability to judge accuracy of reproductions will come by persistently watching minute details of moulding, carving and the like and comparing them with other similar details on other pieces, being always on the watch, the while, to detect some difference. As stated before, with reference to antiques, constant examination and comparison are the bases of critical and authoritative knowledge. Train your eye—you can, by practice—to carry subtle proportions, the sweep of curves and every little particular of form and contour. The keenness of discrimination resulting from a conscientious study of details will at once detect and avoid anachronisms, such as William and Mary handles on a Chippendale chest of drawers—the writers saw such a thing recently—or a draw table as wide as a modern dining table, with stretchers of a much later date than the pattern of the legs would admit. The responsibility involved, indeed, and the accurate knowl-

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edge of detail and proportion needed in buying reproductions is even greater than in buying originals and often a keener eye and a sharper sense of proportion are required to detect inaccuracies which, though they may be individually almost imperceptible, at least to some eyes, nevertheless make a great difference in the sum total of appearance.

One of the aims throughout every chapter in the book has been to cultivate habits of close observation and discrimination, and if the reader once becomes proficient in these particulars it will be an easy matter to choose wisely and well, no matter what may be presented for critical examination.

As the old furniture we now so greatly prize was the work of the cabinet-maker with but a few highly trained men working under the individual eye of the master, he himself often doubtless doing some of the more critical pieces of carving with his own hand, it is the cabinet-maker who perhaps gives us the best reproductions to-day. He is usually also a dealer in antiques, familiar with and appreciative of every excellence of the old work: his reproductions are mostly those of the best antique specimens which come under his hand and not the stock pieces found in almost every shop. He does not adapt but reproduces, and his furniture is mostly hand-work.

In this latter fact lies a great advantage. It gives the indefinable mark of the individual and not of the machine: the carving of the best cabinet-makers will be incisive and vigorous; the flat spaces about it will be smooth but it will be the smoothness of hand-cut work, showing the slight irregularity or waviness of surface left by the tool and not the dead flatness of machine

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work. The curve of a cabriole leg will have life, and if there is a ball-and-claw foot the claw will *grasp* the ball, it will have tenseness and sharpness of knuckle. And the finish—it will be soft and waxlike, not glassy and hard. In short, such furniture will have the characteristics of the old work, it will look the part, and the price will usually be rather less than that asked in the shops for the best grade of factory work. But—and there is always a but—be sure you find your man: there are but few of him, even in the large cities: of the rank and file it is well to beware.

In the factory work there are likewise many grades. The best of those makers whose names are familiar through advertisements in high-class magazines, and whose work is handled by equally high-class stores, do thoroughly reputable work, the lumber is well seasoned, their furniture is put together to stay, and their workmen are expert. Some of those establishments make faithful reproductions, others whose mechanical work is as excellent show a constant tendency to *adapt*—a tendency unnecessary and foolish both because the man who can improve upon the best styles of the seventeenth and eighteenth centuries has yet to be born, and because those styles were of eminent practicality they are perfectly susceptible of reproduction. Furthermore it is a tendency which, with the growing knowledge of the real on the part of the buyers, can only result, and more is the pity, in injury to the makers' own business and to their discredit.

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CHAPTER XVII

FURNISHING AND ARRANGEMENT

THE art of furnishing is a very large part of the art of home-making. It is, therefore, of the first importance and of well-nigh universal application. After analysing the characteristics of the several period styles in detail, it seems eminently fitting to make some practical application of what has gone before, so we shall, accordingly, conclude this volume with a few suggestions anent furnishing and arrangement.

There is a certain strongly vital quality that inheres in most old furniture, because it was well designed and honestly made so that its fitness in every respect is of a nature enduring far beyond the limits of the particular epoch when each succeeding manifestation was *le dernier cri* of every changing fashion. When discreetly chosen and placed in a proper setting, its natural charm is intensified tenfold. Good reproductions share much of this charm and vital quality that cause the several period styles of the seventeenth and eighteenth centuries, the golden age of furniture making, to be in such constant demand for adorning our homes, whether those styles be used singly with punctilious care for historic accuracy or in judicious combination based upon essential affinities.

In connexion with the larger articles of furniture—chairs, tables, sideboards, chests, bedsteads and the like—that compose the bulk of household gear, there are numerous smaller furnishing accessories, pertaining to

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the several periods, that we usually make too little account of, overlooking them oftentimes because, perhaps, of their insignificant size or what we mistakenly fancy their comparative unimportance. These generally unheeded objects, for which we might advantageously cultivate a sincerer taste and appreciation, include tea-caddies, cellarettes, knife-boxes or urns, caskets and small boxes for laces and other trifles, inlaid work-boxes or the tiny cabinets that our forefathers delighted in, pole-screens, lamp-shades and all the rest of the minor adjuncts of house equipment or personal convenience down to even snuff-boxes and sand-shakers. When used in their proper places and for the purposes for which they were originally intended, they impart a tone of genuineness to the furnishings and seem to preserve the true savour of bygone days in peculiarly vital form. Beside giving an air of completeness, refinement and continuity, which can never be quite fully achieved without them, they are the visible connecting links with a fascinating and intimate side of the home life of former times and throw not a little light upon the domestic habits of our forefathers. Furthermore, these same minor accessories contribute to the precious note of consistency which befittingly concerns itself with details all the way to the hardware on doors and windows.

Not a few of these neglected furnishings, apart from the antiquarian interest attaching to them and the tone of historic continuity they add wherever employed, have a distinct decorative value that ought not to be underrated. This is particularly true of some of the small chests and screens which can be put to manifold uses.

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In gathering old furniture together from this source or that, it is well to bear in mind that many of the lesser objects, that were originally contrived for one purpose, we may very aptly adapt to another more suited to our convenience and that without doing any violence to their fabric or form. An old brass spice-box, for example, may be converted into a most engaging desk set with places for inks, pens, rubber bands, postage stamps and so forth, and all without altering the structure of it in the least. Or again, a lace-box such as used to have a place on top of seventeenth century chests of drawers, may do duty on a library table as a receptacle for the smokables that the master of the house sets before his friends. Ingenuity will suggest numerous other readily effected adaptations, but reverence for the past will absolutely forbid all distortions and crude, ruthless alterations, such as making a spinnet or harpsichord into a secretary or an early piano into a library table.

In assembling pieces of old furniture for equipping a house, always have an eye to quality rather than quantity. Be content with a little that is thoroughly good rather than eager for much that is but indifferent. Do not crowd your things, even though the collecting instinct prompts and your purse permits you to accumulate more than a sufficiency of articles. If you have not enough room for this or that object, refrain from buying it (no matter how alluring the thought of owning it may be) or you will surely make your house look like an antique shop, cluttered up with things that can neither be used nor seen to advantage. Buy nothing that you cannot use and be sure that you *do* use whatever you get, for, after all, one of the chief delights in

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acquiring really good old pieces is the feeling that one can use them as they ought to be used and so perpetuate the intent of their makers.

Be patient in collecting your furniture. The really wise man or woman is willing to wait to find some well chosen piece to fill exactly a certain place that seems to have been made on purpose for it. There is a satisfaction in not hastening too much to have things of this sort completed, and a gradual growth is always more healthy. Patience in furnishing is a virtue often well rewarded, for, sooner or later, you are almost sure of finding just what you are looking for. Then, too, there is a pleasant stimulus in the mental attitude of quest for some specially desired object. It makes people alert, puts them on their mettle and induces them to keep their eyes wide open so that, if they be at all observant by disposition, they are learning some new thing about the subject all the time.

Another element that must be given due consideration in furnishing is colour and the possibility of its effective introduction. In certain of the periods it was a most important furnishing factor and without its liberal employment a scheme of seventeenth or early eighteenth century modes cannot be successfully carried out. "No epoch was ever more gorgeously chromatic with regard to upholstery stuffs, hangings and the methods of decoration applied to furniture itself" than the period covered by the Carolean, William and Mary, Queen Anne and Early Georgian styles. "It seems a thousand pities that more avail has not heretofore been made of this opportunity and one cannot but feel grateful that such worthy modes are now winning more esteem than was for many years their lot." It

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was not till a more purely classic influence became paramount in matters mobiliary towards the middle of the eighteenth century that colours took a lower key, and then these quieter tones were in turn superseded by the crude, vulgar hues to be found in much of the Empire upholstery goods. Colour virile and lively and, at the same time, refined is by no means inconsistent with the genius of later eighteenth century modes and may be most effectively and pleasingly resorted to. Indeed there is an opportunity to display much decorative originality in devising colour treatments that were not customary at the time but are yet quite within the bounds of artistic and decorative propriety. In close connexion, too, with the question of colour and stuffs for upholstery and hangings must we consider the possibilities of sundry fabrics and especially several varieties of old-fashioned needle work that are being successfully revived.

"Between furniture and architecture there exists an obvious and close relationship which, however, in spite of its potency and propinquity, we sometimes lose sight of." To preserve a reasonable congruity, therefore, between the furniture and the place it is to occupy, one *must* consider their mutual fitness. It would be sheer madness and folly to fill an Elizabethan oak panelled room with gilded tables and brocaded chairs of the Louis Quinze period and equally fatuous and inappropriate to thrust heavy and rugged Jacobean cupboards and settles into an Adam room of exquisite delicacy and refinement. These, to be sure, are extreme cases, but they serve to illustrate the point that the kind of house things are going to be used in must be considered.

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It is not always possible and is certainly not always desirable to furnish a room or a suite of rooms in the exact style of a single period. On the other hand, it is often necessary and, at the same time, most desirable to adopt a scheme that follows several closely related historic periods that merge almost imperceptibly one into another. The happy results frequently achieved quite justify this course. Two or more rooms equipped in this way simply represent a consistent slice out of an evolutionary process. Then, again, to furnish a single room in a "no-period" mode, that is to say, with a combination of harmonious period forms, is often more agreeable than to adhere strictly to a straight period interpretation. The method assuredly has more artistic elasticity. "We may add that the practice is obtaining more and more favour as the subject of interior decoration increasingly engages popular interest and patronage. At the same time, the acceptable achievement of this method of furnishing demands vastly more skill and judgment than the following of rigid period precedents." This "trend in favour of 'no-period' furnishing is especially apparent in houses of a less formal character. The heavy expense entailed by a strict adherence to period modes and the aspect of extreme and occasionally oppressive formality that is sometimes concomitant have been partly responsible for a rebellion against the too narrow confines of a rigid purism. Our tendency is to become more and more catholic minded in our appreciation of individual things, things beautiful, and our proclivities are eclectic so that we are prone to pick here and choose there and surround ourselves only with what most appeals to us."

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"There is vast satisfaction in doing this but, if we are not careful to govern our choice by some constructive canons of selection and good taste, some knowledge of the principles of judicious combination and arrangement, we shall find ourselves landed, the first thing we know, in a maze of heterogeneous incoherence." In the first place, by way of one guiding principle, it is worth remembering that a great unifying influence may be exerted by the general colour scheme. In other words, one must have a care to the floor covering, curtains and walls to secure a valuable factor in bonding miscellaneous things together. Then, too, the harmonising and amalgamating effect of upholstery must be kept in mind.

Comparative bulk should also always be considered in combining articles of different periods as well as shape and line. One should not place a dainty Sheraton chair in the same room with a heavy, sprawling Queen Anne arm-chair.

In placing the various objects of furniture, a broken line of heights must be kept; that is to say, all the pieces of furniture in a room, particularly the large pieces, must not be of the same height but some must be tall and some low. At the same time, do not attempt to put all large things or all small things together; intersperse them. Be very careful about putting large pieces in small rooms; the result is apt to be oppressive and smothering.

Beware of crowding; nothing will destroy the charm of a room more quickly. The effect of crowding, however, is often due to merely injudicious arrangement, for "with the same room and precisely the same furniture, without the addition or subtraction of a single

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piece—you may so alter the apparent size and shape in three or four or five different ways, as the case may be, that you will be astonished."[1] In avoiding the appearance of crowding, the preservation of a sense of balance is most important. In this connexion it is perfectly clear that all the large, heavy pieces of furniture must not be congested at one end of a room nor ranged along one side while other parts are comparatively bare, having only small or insignificant pieces. However, the attainment of balance in a room's furnishing means more than breaking congestions of heavy pieces and dotting them about at intervals. For one thing, the architectural affinities of the furniture must be considered and its relationship to the physical character of the room. Massing, especially with reference to light and shadow, must be carefully planned.

Closely allied to all the foregoing is the consideration of grouping, which should always be logical and natural, each group being consistently composed of the right units. "It is the natural, obvious and logical grouping of furniture that gives a room the delightful air of being really lived in. By the arrangement and grouping of furniture, more than in any other way, may we express in our rooms all degrees of feeling from the stiffest formality down to the most invertebrately luxurious cosiness."[1] Another reason for a crowded appearance is sometimes found in the meaningless scattering of the furniture or else the grouping of it in the middle of the room. A logical grouping always makes for space.

Last of all, but by no means least, if there is a fireplace it must always be regarded as the central point

[1] McClure and Eberlein: *House Furnishing and Decoration.*

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towards which everything tends and with respect to which everything must be considered and planned.

No explanation of "whys" and "wherefores" has been attempted in the foregoing paragraphs. Only the most general hints have been jotted down as cautions and reminders. An expanded treatment of the matter of furniture arrangement belongs in a book upon house furnishing and decoration and, if the reader is intent upon mastering the subject, he or she will naturally consult some such.

Last of all a word must be added about the care of old furniture. Before all else, keep it always in good condition. Do not wait till it begins to show the need of attention. Keep it always well groomed and trim as you would your own person. Every week or two every piece ought to be gone over. "Furniture polishes" are unnecessary and some of them are deleterious; for properly finished period furniture use only what the cabinet-makers themselves use—rubbing oil—and this should be secured from a thoroughly reliable cabinet-maker. Plain linseed oil has sometimes been employed but it has the fault of stickiness. Oil should be applied with a small piece of soft woollen rag, very sparingly, using only enough to oil the surface over. After leaving this on for a moment or two polish with a larger piece of the same sort of rag. In this connexion we frequently hear much of "elbow grease," but there should be no *hard* rubbing—the surface is to be polished, not scrubbed. A fair pressure should be used and the oil should be rubbed in or rubbed off; none should be left upon the surface, for successive coagulations of dried oil will only obscure the polish. A little double boiled linseed oil on a soft woollen rag may be

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used also with excellent results on old furniture, or else the compound of beeswax and turpentine referred to in the section on FINISH in the Sheraton chapter. If furniture has been neglected and the wood has become very dry one or two additional treatments may be necessary to secure an even polish. With large pieces it is better to oil but a portion, polish, and then go on to another portion.

Another factor in the proper care of old furniture is a proper amount of fresh air. Without it the wood will in time become dull and lifeless. This condition may be seen at any time in furniture that has been stored away for a long period in a dry, unaired place. It is necessary, too, that a certain amount of moisture should accompany the fresh air.

The fresh, moist air is particularly necessary for the health and preservation of furniture brought from England to America. The drier American climate and the generally warmer houses are severely trying to British furniture until it has become thoroughly acclimated, a process that often takes a year or more. Lacquered articles, veneer upon oak and painted furniture are apt to require more careful watching than plain walnut or mahogany. For the sake of the furniture, if not for personal health, an open vessel of water ought to be in every room during the months that artificial heat is necessary so that the evaporation may somewhat neutralise the extreme dryness.

Old furniture is one of our most precious material heritages—a heritage from a rich past, and having once acquired it either by inheritance or by search and purchase it deserves our reverent and affectionate care.

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GLOSSARY

ALMERY. V. p. 47.

APRON. A narrow strip of wood, adjoining the base of cabinet carcases and extending between the tops of the legs or feet brackets. The lower edge may be either straight or shaped.

ARM SUPPORT. The vertical or curved upright supporting the front end of chair arms. Either an extension of the fore leg or a separate piece rising from the seatrail.

ASTRAGAL. A small convex beaded moulding.

BAIL HANDLE. A metal or wood handle curved upward at the ends, depending from the sockets.

BALUSTER. A small, slender turned column, usually swelled outward at some point between base and top.

BANDING. An inlay or marqueterie device which gives a contrast either in colour or in grain between the band and the surface of the wood it is intended to decorate.

BAROQUE. An architectural style of Italian origin characterised by conspicuous curves, scrolls and highly ornate decoration.

BEAD. A small moulding of nearly semi-circular section, occurring either flush with the adjacent surface or raised above it.

BILSTED. The wood of the sweet gum or liquidambar. Sometimes used in America in latter part of eighteenth century as a substitute for mahogany.

BLOCK FOOT. A square, vertical-sided foot at base of straight, untapered leg.

BLOCK FRONT. A sort of cabinetwork in which drawer fronts and doors display swelling projections instead of panels, the "block" and the surrounding lower parts being cut from one solid piece of wood.

BOMBÉ. Outward swelling, curving or bulging. Applied to furniture with bulging contour.

BOSS. A circular or oval protuberance for surface ornament.

BOW TOP. A chair whose toprail shows one low, unbroken curve across its whole width.

BROKEN CORNER. A corner cut away at right angles from the convergent sides.

BUN FOOT. A flattened globe or bun-shaped foot with slender ancle above.

CABOCHON. A plain round or oval surface, convex or concave, enclosed within ornamentation.

CABRIOLE. A leap, a springing curve. Term applied to legs that swell outward at the upper part or knee and inward at the lower part or ancle.

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CARCASE. The body of joinery or cabinetwork.
CARTOUCHE. An ornamental form of irregular shape enclosing a plain central surface often used as a field for painted devices or inscriptions.
CHAMFER. A bevelled cutting away of a corner angle.
CHANNELLING. V. p. 62.
COCKBEADING. A narrow raised beading used as a surround for drawer edges.
"COLLARED TOE." The base of a table or chair leg with an ornamental band.
COURT CUPBOARD. V. p. 47.
CRESTING. Ornamental topping, usually of a chair or settee back.
CROSSRAIL. The horizontal bar or splat in a chair back.
"CUPID'S BOW." A variety of compound or serpentine curve much used in the toprails of Chippendale chairs.
CYMA CURVE. A wave curve, a double or compound curve, v. p. 103.
DENTIL. A form of moulding ornamentation made by small oblong blocks set at equal distances from each other.
DIAPERWORK. A method of surface decoration consisting of a design made up of regular repeats.
DIPPED SEAT. V. Dropped Seat.
DISHED CORNER. A table corner slightly hollowed out to hold a candlestick.
"DOG EAR." A projecting rectangular ornament at the heads of door frames, mirror frames and panelling. Much used in early Georgian times.
DOWEL. A wooden pin fastening two pieces of chair or cabinetwork together.
DROPPED SEAT. A seat concaved so that the middle and front are lower than the sides.
EVOLUTE. A recurrent wave *motif* for frieze or band decoration.
FEATHER-EDGING. A feather pattern of veneer or marqueterie banding.
FINIAL. A decorative finishing device for corners or any sort of projecting upright.
FLEMISH SCROLL. A Baroque form with the curve broken by an angle.
FLUTING. Channelling or grooving on a pillar or flat surface.
FRET. Interlaced ornamental work sometimes applied on a solid background, sometimes perforated.
GADROON. A carved and curved fluted or ruffle ornament for edges.
GALLERY. A raised rim of fretwork or metal bar surrounding table tops or a metal bar at the back of sideboard tops.
GIRANDOLE. A candle branch usually attached to a mirror.
GROS POINT. A kind of embroidery used for chair and settee covers.
GUÉRIDON. A small round stand, usually for candles.
GUILLOCHE. V. p. 62.
HOOD. A shaped top to cabinetwork.
HOOP BACK. A back whose uprights and toprail continue in one unbroken line of several curves.

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HUSK. A form of ornament taken from nature, generally used in pendent manner.

HUTCH. A sort of chest with doors in front.

JOINT STOOL, JOINED, "JOYNED." A joined or joinery stool.

JAPANNING. In earlier parlance synonymous with lacquering. Later merely a coating with paint preparatory to decoration.

KETTLE FRONT. A swelling or bulging front of earlier date and sharper curves than a *bombé* front.

KNEE. The uppermost curve of a cabriole leg where it is thickest.

LADDERBACK. A back in which horizontal crossrails are used instead of a vertical splat.

LAURELLING. V. p. 63.

LIVERY CUPBOARD. V. p. 46.

LOZENGE. A diamond-shaped decorative *motif*.

LUNETTE. A half round or half-moon-shaped *motif*.

"MARSH." A rush or reed floor covering.

MASQUE. A full face, human, animal or grotesque, used without the rest of the body as a form of ornament.

MORTISE. A hole cut in a piece of wood to receive a tenon.

MOUNTS. The handles, keyplates, escutcheons and any ornamental metalwork.

NULLING. V. p. 63.

OGEE. A form made by two opposite cyma curves with their convex sides meeting in a point, v. p. 103.

ORMOLU. A material for elaborate metal mounts made of a copper and zinc alloy resembling gold.

OVOLO MOULDING. A moulding in which the chief member is of oval contour, often convex.

OYSTERING. Veneer made from cross-sections of small branches showing cross-sectional grain in irregular concentric rings.

PATERA. A small disk, oval, round or square as a base for ornamental detail.

PATINA. The surface or finish resulting from wear or polishing.

PEDIMENT. An architectural cresting for large cabinetwork, either triangular or segmental or scrolled.

PENDANT. A hanging ornament.

PETIT POINT. A kind of embroidery used for covering chairs and settees.

PILASTER. A portion of a pillar set flush against its background.

PLINTH. The projecting base of a pillar or piece of cabinetwork.

QUATREFOIL. Conventional adaptation of four-leaved clover.

RAIL. A horizontal member of the frame of cabinetwork or panelling.

RAKE. The angle or slant of a chair or settee back.

RECESSED STRETCHER. Front stretcher set back between the two side stretchers.

REEDING. V. p. 62.

RIBBAND BACK. A back with ribbon *motif* ornament.

RISING STRETCHER. A stretcher rising in a curve between the legs it braces.

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ROCOCO. An elaborate form of ornamentation full of curves and employing rocks, shells and other rustic details conventionalised.

"ROMAYNE WORK." A sort of ornamentation using human heads upon roundels or medallions.

ROUNDEL. A small circular ground for ornamentation.

SALTIRE. An arrangement of stretchers, etc., in X-form.

SEATRAILS. The frame on which the seat is built.

SERPENTINE FRONT. A front shaped with waving or serpentine curve.

SIDEBOARD TABLE. Side table used before the sideboard was developed.

SKIRT. V. Apron.

SPADE FOOT. A four-sided foot tapering to base.

SPANDREL. The approximately triangular space between the outer curve of an arch, the horizontal line from its apex and the vertical line from its spring.

SPINDLE. A slender turned vertical baluster or rod.

SPIRAL TURNING. A twisted form of turning for legs.

SPLAT. The central member of a chairback.

SPOONING. The shaping of a chairback to fit the contour of the occupant.

SQUAB. A loose cushion.

STILES. The vertical members of frame of cabinetwork or panelling.

STITCHED-UP SEAT. V. p. 159.

STRAINING. Gluing a fabric tight over woodwork.

STRAPWORK. V. p. 60.

STRETCHER. The bracing between legs.

"SUNK TOP." V. p. 166.

SWAG. A festoon of drapery, leaves or flowers.

SWELL FRONT. A convexly curved front.

TAMBOURWORK. Small sections of wood glued on a flexible backing.

TENON. A projection cut at the end of one piece of wood to fit into the corresponding hole or mortise in the piece to which it is to be fastened.

TERMINAL FIGURE. A conventionalised human bust on a pedestal.

TESTER. The upper or canopy part of a high-post bedstead.

TOPRAIL. The top member of a chairback.

TORUS. A bold convex cushion-like moulding of semi-circular or elliptical profile.

TURKEYWORK. A form of embroidery popular in seventeenth century.

UPRIGHT. Extension of back leg supporting chairback.

VENEER. A thin coating of ornamental wood showing rich grain overlaid upon a body of plain, solid wood.

VERNIS-MARTIN. A form of fine lacquer varnish made by the French coach painter Martin.

WAINSCOT. Boards used for panel work. Panel work itself.

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